musical
COURIER

NOVEMBER 1, 1952

25 CENTS

GIUSEPPE BALESTRIERI

With Artists In Many Lands

VISITORS TO AUSTRIA . . . William Warfield, American baritone, who appeared in the Berlin Festival as Porgy in Porgy and Bess, also gave recitals in Berlin and Vienna, with Dr. Otto Herz as accompanist. This scene is in the Mozartsaal of the Konzerthaus, Vienna.

MARY CURTIS, soprano, who has been singing in Italy and with the Philadelphia La Scala Opera, is seen backstage with Armando Agnini, stage and art director of the San Francisco Opera, just before her entrance as Suor Angelica in the Puccini work. With the coast opera organization, she also sang the title role in Aida and Leonora in Trovatore.

RUDOLPH REUTER, pianist and pedagogue, on a recent holiday with his nine-year-old daughter Anna at Mackinac Island. Anna is the namesake of her great-grandmother, a friend of Brahms and a dilettante singer who helped introduce that master's music in the 1870's.

IN SWITZERLAND . . . Flor Peeters and Virgil Fox, r., at the first International Congress for Church Music held in Berne in September. Mr. Peeters, composer and organist of Mechelen, has concertized in America recently. The meeting took place following Mr. Fox's concert in Berne, where he represented the United States at the Congress and was the only American to perform. He continues his weekly oratorio schedule at the Riverside Church, New York, and has been completely booked for his 1952-53 recital season.

INITIAL CONTRIBUTION . . . Mrs. Socrate Barozzi, l., president of the Philharmonic Women's Club (her husband is a member of the violin section), acting on behalf of the wives of the Philharmonic, presents Mrs. Robert L. Hoguet, Jr., vice-chairman of the 1952 Friends' Fund Drive, with the first check for the 1952 campaign.

RUTH RAY, violinist, taking a ski lift up the Kranzberg at Mittenwald, Germany, during her summer in Europe. She vacationed and concertized in Germany, Switzerland and France. The artist's return engagements for the summer of 1953 already include those in Frankfort and Heidelberg.

IN ISRAEL . . . Lotte Leonard (middle row, center), voice teacher and faculty member of the Mannes Music School, was invited by the Israel Government this summer to give lectures and master classes for teachers and singers. In the picture with her are voice teachers and members of the Ministry of Education. Among those in row with her are, l. to r., Mr. Amiran, Prof. Dynaburg, Minister of Education and Culture, and Prof. Leo Kestenberg, formerly of Berlin.

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ON ELECTION EVE

Soon after this issue appears, the national elections will have been decided, and we trust there will be a new impetus for the arts and industries in the coming season. The inevitable tension attendant on electing our Executives in a Presidential year will have been lessened at any rate. Judging by the plans made for the later periods of the musical year there will be attractions and novelties aplenty.

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DENMARK SENDS AMBASSADORS

One of the features of the season is the coming to our shores of new groups and artists. Not long ago the Danish National Orchestra and its two conductors, Eric Tuxen and Thomas Jensen, arrived by air to make their first American tour. Mr. Tuxen, however, had come here last season for a concert in New York under the auspices of the Scandinavian-American Musical Foundation, and others as guest with the Philadelphia Orchestra. This ensemble of doughty musical ambassadors is welcome here, and one hopes that other groups from afar will continue the tradition of visiting the United States. It is an excellent way for nations, by means of artistic exchange, to get to know one another better.

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WANTED: A SONG FOR THE ARMY

While other branches of the United States armed forces have songs that they may consider peculiarly their own, the Army has until now remained bereft of such a composition. There has been more or less intensive examination of hundreds of works from professional song writers and others by a special Music Committee, which is scheduled for another meeting on Nov. 15 at the Pentagon Building in Washington. However, the search will probably continue for some time.

Since the Navy has Anchors Aweigh, the Marines have the Marine Song, and the Air Forces a ditty to call their very own, will not some composer come along and remedy the deficit for the Army?

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XERXES AT HUNTER

A newly established group is the Hunter College Opera Association, a non-profit organization which seeks "to give young professional singers an opportunity to play leading roles in rarely heard operas." Funds are being sought for this project, approved by the New York City Board of Higher Education. A production of Handel's Xerxes, the first Manhattan hearing of the opera in a stage version, is scheduled for March 8 next. Prof. Joseph Turnau, of the Hunter College Adult Education Program, former stage director at the Vienna Opera, will mount the work. The group intends to encourage the operatic community spirit elsewhere and is boldly modelling its project on that of Glyndebourne. Best wishes for success are hereby extended.

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PLACE FOR THE "SMALL FRY"!

More and more music is being written especially for the delectation of the young. Recordings in which whimsical happenings are recited to interpolated passages of symphony orchestras are issued in increasing numbers. Children's operas are also appearing in scads —among these being a new score by Nicolai Berezowsky, with a libretto by Dorothy Heyward based on the Babar stories by Jean de Brunhoff, scheduled to have its world premiere in the final concert of the Little Orchestra Society series for children at Hunter College.

The young folk seem to be making their presence felt in the creative scene, too. The other day 25 dance-conscious tots from the Lower East Side of New York were guests at a performance of Billy the Kid given by the Ballet Theatre at the Metropolitan. The youngsters had gotten their licks in before the professionals, as they had produced their own version of the life of the badman at Public School 4, Rivington Street, Manhattan. Not that this will put the professional ballerinas out of business! It just indicates a trend away from the era of youth's being seen and not heard or vice versa.

ON THE COVER

Giuseppe Balestrieri, American tenor and voice teacher, was born in Milwaukee and educated in Europe. Following a career in opera and concert in America and on the Continent, he turned his experience to the teaching of singing, maintaining studios in Cleveland, Milwaukee and New York, also being for some seasons head of the opera department of the Akron (Ohio) Institute of Music. Mr. Balestrieri recently returned from Italy, where he launched his American pupil, Sylvia Sawyer, mezzo-soprano, as an opera and recording artist. As a result of his operatic presentations in Italy, the Italian Government awarded him a subsidy for casting and directing further performances. This season Mr. Balestrieri is concentrating his teaching interests in his New York studios, and, stemming from his center in Rome, is inaugurating a wider range of promotion and production in the Italian Theatres as director of C. L. I. (Centro Lirico Italiano), which will afford further opportunities for debut and career building to talented young American singers.

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Seventy-third Year
November 1, 1953

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

MY local library, when I was a kid, contained a book named *The First Violin*. Jessie Fothergill was the author. In my search for select Conan Doyle, Robert Louis Stevenson and Booth Tarkington items, I never did get around to reading the Fothergill book, though I do remember speculatively taking it down more than once, scanning the dialogue and hastily putting it back. Passed the years. Couple of months ago, in the bargain basement of a Chambers Street bookstore, I came across *The First Violin* in an old Rand, McNally edition. Price, 19c. Herewith a report on Miss Fothergill's most popular work.

The First Violin must have passed through goodness knows how many editions, and it even achieved stage dramatization in London, 1899, by Sidney Bowkett. Jessie Fothergill, I learn from the *Dictionary of National Biography*, was born in Manchester, England, in 1851 of wealthy parents. She had the usual upper-middle-class education. "When her education was completed," reports the *Dictionary*, "she lived quietly at Littleborough, studying the life led by the workers in the cotton mills." Most of her novels depict life on the moorland and factory towns of North England. *The First Violin* is exceptional in that regard. Miss Fothergill visited Germany in 1874, got a taste for the continent and spent the latter years of her life mostly abroad. She died in 1891, having published over a dozen books.

If they are all like *The First Violin* they are pretty bad—sterile imitations of Jane Austen, stilted dialogue, rampant sentimentality, all the Victorian trimmings. The book concerns a young British girl, her escape from an unwelcome rich suitor, her vocal studies in Germany, her encounter with Eugen Courvoisier (The First Violin) and other musicians, her love for him, his for her, how love triumphs over all, and how Eugen is really the wealthy Count von Rothenfels. He has been masquerading because, noble soul that he is, he had assumed the blame for a forgery that was committed by his late wife. He has a son, too, named Sigmund, an ethereal lad who deserves a good kick in the pants.

MISS FOTHERGILL spends most of the book establishing the heroine's character as an innocent, unworldly, sweet, bashful and beautiful girl. Not that the girl, May Wedderburn, is blind to the meaning of love, even physical love. Once she dreams of her Eugen: "And he loosened my hands, and drew me to him and kissed me, saying 'My Love!' And as I felt—yes, actually felt—the pressure of his lips upon mine, and felt the spring shining on me, and heard the very echo of the twitter of the birds, saw the light fall upon the water, and smelled the scent of the acacias, and saw the Lotusblume . . ." Hot stuff. Toward the end of the book, when Eugen finally stutters out his declaration, May Wedderburn has this to say to him: "But understand, the man I love must not be my servant. If you want to keep me you must be the master; I brook no feeble curb; no weak hand can hold me. You must rule, or I shall rebel; you must show me the way, for I don't know it." Latent masochism, undoubtedly. Miss Fothergill, anyway, well knew women's place in the world. She describes a certain Fräulein Sartorius as "that most dreadful of all abnormal growths—a woman with a will of her own."

There is no biographical study of Jessie Fothergill in print, and I'm only guessing, but it seems apparent that when she went to Germany in 1874 (*The First Violin* was published in 1877) she came back with a certain amount of musical background that she could not have obtained in England. Some of the accounts in *The First Violin* of choral rehearsals and symphony concerts were obviously written with first-hand knowledge. The book also gives a picture of what the music-lover heard in the 1870's. Rubinstein's *The Tower of Babel* is admiringly referred to, again and again. It is, of course, completely out of the repertoire these days. So is Mendelssohn's *Lobesgesang*. Raff's *Lenore* Symphony is affectionately discussed. So is what must have been Miss Fothergill's favorite piece—Schumann's *Träumerei*.

WAGNER is mentioned more than once, and the references to him show how well established the German composer was in the Seventies. *Lohengrin*, *Tannhäuser*, *Holländer*, even the *Ring* are admiringly described in Miss Fothergill's very finest prose. But Rubinstein and Raff were even more admired. Eugen tells May that the choral director, Max von Francius, "would sometime rank with Schumann, Raff, or Rubinstein." Then there is Lachner, a composer pretty well forgotten today but who was an important, prolific musician at the time. May Wedderburn, who also can fumble around at the piano as well as sing, tries "to render a *ciaccona* from a suite of Lachner's, which had moved me to thoughts too deep for tears." Of opera, besides Wagner, there were such popular things as Lortzing's *Czar und Zimmermann* and Auber's *Des Teufels Antheil*. Both, I believe, are occasionally encountered in German provincial opera houses today. Bach's Passion music occasionally is mentioned with due respect, but it is Beethoven who comes in for the really purple prose. Thus Eugen, to his son: "Remember that in all troubles that may come to thee, and whatever thou may pass through, there is one great, beautiful goddess who abides above the troubles of men, and is often most beautiful in the hearts that are most troubled. Remember—whom?" Little Sigmund well knows his catechism. "Beethoven," he instantly answers. I like to imagine Beethoven's reaction on somebody telling him to his face that he was a great, beautiful goddess. The uproar would still be reverberating in Vienna.

The First Violin—as drawn by a Rand, McNally artist.

All of these musical opinions may or may not be second-hand reporting from Miss Fothergill. When she gets down to actual cases there is a strange dichotomy. Sometimes her writing gives an impression of accuracy. Sometimes it is nonsense, as when The First Violin, his friend (assistant first), a cellist, and May at the piano, play Beethoven's Fourth Symphony, after which they go through many of the *Kinderscenen* and *Kreisleriana* (sic). This arrangement of Schumann is almost as incredible as old Brunken playing a movement from Beethoven's Septet on the solo cello. May listens to him and finds the results are "painfully beautiful," as well she might. May Wedderburn, though, is a painfully sensitive girl, one in a million. There was the time when she heard "the two movements of Schubert's unfinished symphony—the B minor." (I'm glad she added the key; I wouldn't have recognized it otherwise.) The last movement haunts her—"a refrain of seven cadences, which rises softly and falls . . . till at last the 'celli (if I mistake not) takes it up for the last time, and the melody dies a beautiful death."

Nowhere is there a description, really, of how The First Violin plays. There are several allusions to his prowess, more or less in general terms. But about his actual looks Miss Fothergill is indeed specific. Courvoisier was a striking figure, and he shall immediately be described as an indication of what a First Violinistic man of distinction should be.

SLIGHT, long, brown hands. Fine brown hair which waves in large, ample waves over his head. Indescribable grace, ease and negligent beauty. Dignified. Power and masculine strength. Forehead broad, open, pleasant, yet grave. Dark eyes; fair and pale complexion. A light mustache which gives a smiling expression to lips which are otherwise grave, calm, almost sad. Broad-shouldered, long-armed, with a physique in every respect splendid. Firm, imperious disposition; pride, both strong and high. Cool ease, deliberation, leisureliness; a person accustomed to give orders and see them obeyed without question. If you don't believe a man can have all of this, read pages 33 and 34 of *The First Violin*. And now I would like to know why it is that the concertmasters of the New York, Philadelphia and Boston orchestras do not measure up to this monumental standard. Do not we, too, deserve the best?

Danish Orchestra Heard in Gotham Symphonic Span

By Dr. Henry W. Levinger

THE New York orchestral season got under way with more than the usual variety. During the week of Oct. 12, three symphonic organizations appeared in Manhattan. These included the American debut of a foreign organization, the Danish National Orchestra of the State Radio; the initial appearance this fall of the Philadelphia Orchestra; and the launching of the New York Philharmonic-Symphony's season with a choral program including participation of the Schola Cantorum and George London in excerpts from Boris Godounoff. Previously, the Little Orchestra Society had launched its subscription series with a concert performance of Mozart's last opera, La Clemenza di Tito.

Danish National Orchestra, Thomas Jensen and **Eric Tuxen** conducting, Carnegie Hall, Oct. 15, E.—A sold-out house enthusiastically greeted the Danish National Orchestra of the State Radio, now touring the United States under the patronage of King Frederik IX of Denmark and the sponsorship of the American Scandinavian Foundation, at its first concert. The reception was justified, for the orchestra is a first rate instrumental ensemble. Thomas Jensen led the first part of the program, and Eric Tuxen conducted the second half.

The ensemble, which for twenty years —until his untimely death—had been under the tutelage of the late Fritz Busch, opened the program with The Star-Spangled Banner and the Danish National Anthem. The first offering was Dvorak's Carnaval Overture, a score which showed the fine qualities of the various instrumental groups of the orchestra, its virtuosic string section, with its warm and singing tone, the noble woodwind and brass ensembles, and its discipline, musicality and *esprit de corps*.

As a gift from their native land the Danish players brought Carl Nielsen's Symphony No. 4 ("The Inextinguishable"), op. 29. Written during World War I, the symphony, a dramatic and moving piece of music, is a post-romantic work, earnest, sincere and structurally traditional, with its four movements played without pause. It abounds in fine ideas; especially the slow movement, with its long melodic theme, has great emotional impact. Jensen gave a persuasive interpetation to the work, which was fervently applauded.

Tuxen had chosen Three Symphonic Dances by Grieg and Stravinsky's Firebird Suite for his portion of the program. The simple lyricism of Grieg sounded beguiling, and the Stravinsky score received a virtuosic reading by the orchestra. A long ovation was bestowed upon conductors and orchestra.

Philadelphians' Opener

Philadelphia Orchestra, Eugene Ormandy conducting; Carnegie Hall, Oct. 14, E.—The autumn season was ushered in with a blaze of tonal glory by the Philadelphians. There is little doubt that this orchestra means for many the peak in orchestral achievement, in its wondrously even balance of sound, its beguiling string tone, and its noble dynamic expressiveness.

The superb quality of the string section showed itself most convincingly in the opening number, Rivier's Symphony No. 3 for strings—a colorful composition, admirably proportioned in its structural combination and orchestration. After the pastoral first movement comes a Scherzo recalling the witticisms of Prokofieff, and a deeply moving slow movement; this, after the first utterance of the theme by the viola, rises to passionate heights. The closing section is a fugue of militant bearing which, with its marching rhythms, brings the work to an effective close.

CONDUCTORS OF THE DANISH NATIONAL ORCHESTRA, now on its first American tour—Thomas Jensen, l., and Eric Tuxen.

The novelty was Virgil Thomson's Five Songs from William Blake, for baritone and orchestra, with Mack Harrell as their consummate interpreter. His musicality and vital sense of the importance of the text were telling assets in an interpretation which exhausted every introspective demand of the work. The songs are deeply felt and simply stated lyric gems. They set to music the words of the poet with convincing delicacy. The melodic line is singable, almost folksong-like, but occasionally rises to dramatic peaks, as in the Tiger, Tiger and Little Black Boy sections. The orchestration gives the most delicate expression to the emotional content of the poems, and its transparency allows the singer to project the text with the greatest freedom. The cycle was vociferously applauded, and the composer acknowledged the ovation from a box.

The rest of the program consisted of Beethoven's Symphony No. 7, in a most telling interpretation, and Ravel's Suite No. 2 from the ballet Daphnis et Chloe, which closed the evening in an orgy of beautiful sound and exciting brilliance.

Philharmonic-Symphony Resumes

New York Philharmonic-Symphony, Dimitri Mitropoulos conducting, Carnegie Hall, Oct. 16, E.—The Philharmonic concerts got off to a flying start for their 111th season. The opening night, presented before a sold-out house, revealed the usual social glamor and artistic excitement. A most appreciative audience listened to a program which in its second half offered the main item of the event, a concert version of excerpts from Moussorgsky's Boris Godounoff. This was given in the English translation of Edward Agate, with the part of Boris adapted into English by the singer of the title role, George London.

The bass proved the focal point of the evening, giving a rendition of the role of the Tsar most impressive vocally and in its expressive power. Mr. London has the vocal refinement which allows him to project the most subtle nuances, and a voice which easily soars above the densest orchestral *tutti*. It is doubtful whether Boris Godounoff is the best type of work to be sung without the paraphernalia of a stage production, which lends so much magic to its appeal. But the performance had a thrilling impact, due to Mr. London's convincing artistry, the efficient assistance of Michael Rhodes as Pimenn and John McCollum as Schuisky (who both sang with great immersion in their tasks) and of the chorus of the Schola Cantorum (Hugh Ross, director), and the dramatic drive of the orchestral delineation.

Mr. Mitropoulos opened the concert with the National Anthem, after which Beethoven's Fidelio Overture was played. The interpretation, in this reviewer's opinion, suffered from a rather affected appliance of tempo and dynamic nuances. The first part closed with Richard Strauss' tone poem, Also Sprach Zarathustra. Here, too, Mr. Mitropoulos seemed to follow the dictates of his intellectual analysis of the score, and did not appear to give enough of emotional passion. It was apparent that the orchestra was not yet at the seasonal peak of its ability to produce—through sound and precision of its playing—the unity which one expects in later concerts.

The following Sunday afternoon concert, a sponsored broadcast, offered the Fidelio Overture and the excerpts from the Moussorgsky opera with the same cast. But the Forest scene of the last act, which for time reasons had had to be omitted from the opening program, was added. H. W. L.

Little Orchestra in Mozart's Tito

The Little Orchestra Society, Thomas Scherman conductor, Town Hall, Oct. 13, E.—The organization opened its sixth season with a concert performance of La Clemenza di Tito. This opera, which Mozart wrote during the last, brief year of his short life, just before completing The Magic Flute and the Requiem, was commissioned to be performed in Prague for the coronation of Leopold II as King of Bohemia. To expedite the composition within the set time-limit, Mozart's pupil and friend Suessmayr prepared the *recitativo secco*, while the master in eighteen days dashed off the overture, orchestral and vocal numbers.

Though not one of his most consummate compositions, this score contains enough beautiful and inspired music to make for pleasurable listening. The concert performance seemed to do more jus-

(*Continued on page* 12)

Berlin Festival Weeks Stress International Note

By Horst Koegler

BERLIN.—This year's Berlin Festival Weeks attained a level of achievement that could be measured with the most exacting international yardstick. While it is not easy to single out the most successful events of the four weeks, one could certainly say that the American production of Gershwin's folk opera Porgy and Bess made a sensational impression. The visiting company from overseas sold out the Titania Palast (at present Berlin's largest theatre and concert hall) fifteen times, and many thousands were unable to gain admittance. The performance, with Leontyne Price, William Warfield and Cab Calloway in the leading roles, offered a splendid array of first-rate soloists. The magnificent singing of the Eva Jessye Choir was another strong feature, as was the dynamic stage direction of Robert Breen. In short, the production demonstrated convincingly the perfection of the contemporary musico-dramatic theatre in the U. S.

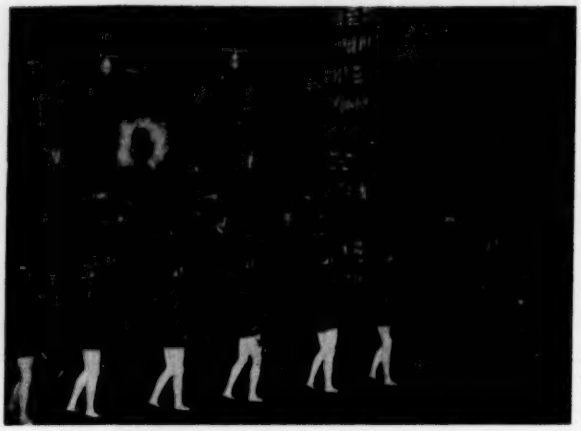
The visiting ballet groups also scored decisively. A triumph was achieved by Balanchine and his striking New York City Ballet Company. This troupe gave four different programs, among which especially memorable productions were The Four Temperaments, The Cage, Ravel's La Valse, Concerto Barocco, and Palais de Cristal. The enthusiastic audience would have filled the house for at least double the six evenings. Another highlight was the appearance of Ram Gopal and his Indian dancers and musicians. The final event was a guest appearance by the London Sadler's Wells Ballet, which had to extend its stay beyond the festival weeks.

New German Stage Works Bow

The series offered an interesting exposition of the contemporary musical theatre here in its various facets. The festival committee had commissioned four German composers to contribute stage works. The two most successful of these productions were ballets. Hans Werner Henze, young modernist composer, with Tatjana Gsovsky, choreographer, produced a somewhat problematic ballet-pantomime The Idiot, basing it on Dostoievsky's tragic story. Wolfgang Fortner, one of this country's leading composers, also wrote a ballet, The Widow of Ephesus, derived from the satiric comedy of Plautus. Heimo Erbse's short opera Fabel in C proved an indecisive mixture of night club style and musical comedy. Theo Goldberg as composer and Hainz von Cramer as librettist were less happy with their Engeletuede (Angel Etude), in which they attempted to develop a new naiveté and intellectual nonchalance.

Opera by Blacher Premiered

The Municipal Opera offered an interesting premiere, which seemed to suggest that the modern lyric drama is oriented in the direction of the dance. Boris Blacher's Preussisches Maerchen (Prussian Fairy Tale), styled a ballet-opera, has a libretto by Heinz von Cramer, based on an amusing historic episode about a faithful subject of Wilhelm II who conceived the idea of buying an officer's uniform in a secondhand store. He halted a marching column of soldiers, led them to the City Hall and seized the treasury. This text naturally offered a brilliant opportunity to satirize the blind servility of the Prussian military caste at the turn of the century. Unfortunately neither the librettist nor the composer managed to sustain the ironic detachment which is a feature of the brilliant first scenes. The work ends with a somewhat sentimental clearing up of the difficulty. The Municipal Opera scored a considerable success with the production, given with Arthur Rother as conductor, Ludwig Berger as stage director, and Gustav Blank as choreographer. The admirable performance was also aided by excellent satiric-style settings by Ita Maximowna.



SCENE FROM PREUSSISCHES MAERCHEN, new opera by Boris Blacher, given its world premiere by the Berlin Municipal Opera.

Guests Heard in Opera

The festival performances drew an international audience night after night to the Municipal Opera. Among the productions was one of Rigoletto conducted by the much-feted Mario Rossi, which had Erna Berger as the excellent Gilda and the young Aldo Protti as a fascinating interpreter of the title role. Astrid Varnay was a most impressive Isolde, whose passionate but nobly restrained impersonation compared most favorably with that of Gertrud Grob-Prandl, who a few days later sang the same part with an antiquated pathos though with rich vocal means. Polyna Stoska as Leonora in La Forza del Destino and as the Composer in Strauss' Ariadne had a tendency to exhibit some unsteady vocal production in an otherwise commendable guest series. Other guests who appeared included Hilde Zadek, probably the best Ariadne available today; Inge Borkh (as Salome, Elektra and Magda Sorel in The Consul); Trude Eipperle, Elfriede Wasserthal, Helene Worth, Sieglinde Wagner, Peter Anders, Ludwig Hofmann, Max Lorenz and Heinz Sauerbaum.

The Hamburg State Opera, under the musical direction of Leopold Ludwig, and the stage production of Gunther Rennert, offered a pale production of Stravinsky's The Rake's Progress, which in several instances departed from the intentions of the authors.

The number of concerts during the festival was legion. There were vocal recitals by Suzanne Danco, Margot Hinnenberg-Lefebre, Dietrich Fischer-Dieskau, Kenneth Spencer, and two additional concerts given by Helen Thigpen and William Warfield of the Porgy and Bess company. Special praise is due the Marcel Courad Vocal Ensemble from Paris for its artistic perfection and unique integration. This mixed chamber chorus of twelve singers gave one of the most impressive programs composed of works by Milhaud, Poulenc, Messiaen and Dallapiccola. Other choral concerts included Monteverdi's Vespro della Beata Vergine, dating from 1610, performed by the Berlin Singakademie and Philharmonic Orchestra under Mathieu Lange. A Mass by the Swiss composer Willy Burckhardt was sung by the St. Hedwig's Cathedral Choir with the Philharmonic under Dr. Forster. Ernst Pepping's Dona Nobis Pacem was done by Gottfried Grote with the Spandauer Kantorei, and an especially convincing performance of Honegger's King David enlisted the St. Hedwig Choir, RIAS Chamber Chorus and Symphony Orchestra under Ferenc Fricsay.

Symphonic Offerings

The Bavarian Broadcasting Company sent their splendidly disciplined orchestra under Eugen Jochum with a well balanced performance of Karl Amadeus Hartmann's expressive and dramatic Third and Bruckner's Fourth Symphony. The Berlin Philharmonic Orchestra gave four concerts with André Cluytens, Hans Schmidt-Isserstedt, Hans Rosbaud and Hans Knappertsbusch as guest conductors, and Gerhardt Taschner, Gerty Hertzog, and Ariana Bronne as soloists. Cluytens led Haydn's Symphony No. 96 and works of Dukas, Ravel and Roussel, exhibiting a rich colored palette and imagination, and Bartok's First Piano Concerto with Helmut Roloff as soloist. Schmidt-Isserstedt offered Mozart, Strauss' Heldenleben, the Khatchaturian Violin Concerto with Gerhard Taschner. Rosbaud conducted Schubert's Sixth Sym-

phony, the Busoni Brautwahl Suite, the somewhat dry Second Piano Concerto by Blacher (soloist, Gerty Herzog) and the amazing Orchestral Variations of Schoenberg. Knappertsbusch was the director of Wolf's Italian Serenade, Brahms' Third, and the Sibelius Violin Concerto, played in beautiful fashion by Arianne Bron.

The RIAS Symphony under Fricsay offered Werner Egk's richly scored but superficial orchestral suite Allegria, and with Brailowsky as soloist revitalized Chopin's E minor Concerto, also giving Tchaikovsky's Fourth effectively. Igor Markevitch was brilliant in Berlioz's Symphonie Fantastique, Ravel's second suite from Daphnis et Chloe (last section repeated), and a deeply felt interpretation of Dallapiccola's Canti di Prigioneri (St. Hedwig's Cathedral Choir and RIAS Chamber chorus). As the climactic event came a concert with Eugene Ormandy at the helm. The highlight of this brilliant evening was the interpretation of Saint-Saens' Piano Concerto No. 4 with Robert Casadesus as the unsurpassable soloist.

Honolulu Symphony Opens Season

HONOLULU.—The Honolulu Symphony Orchestra, under George Barati, opened its season on Oct. 7 and 12, with Henri Temianka, violinist, soloist in Symphonie Espagnole by Lalo. The program also included the first performance here of the Toccata by Walter Piston.

Mr. Temianka gave a solo recital on Oct. 9 and master classes under the auspices of the Punahou Conservatory. On Oct. 16, Mr. Temianka presents the Temianka Chamber Players (a group of 15 instrumentalists, including his colleagues of the Paganini Quartet) in the opening event of the Los Angeles Music Guild Series at the Wilshire Ebell Theatre.

Cambridge Quartet at Columbia

The Cambridge Quartet will make its first New York appearance on Dec. 11 at the McMillin Theatre, Columbia University. The group was formed to present the rarer works of vocal chamber music, and it includes Phyllis Curtin, soprano; Eunice Alberts, contralto; William Hess, tenor, and Paul Matthen, bass. Both sets of Brahms' Liebeslieder Waltzes will be included in the New York program.

Kostelanetz for Israel

André Kostelanetz will conduct the Israel Symphony for the first time next spring on a tour of Israel. He will also conduct in Oslo, Copenhagen, Paris and London, in the latter city leading a Royal Philharmonic concert in Coronation Week. After his return to the U. S. for summer concerts, he will go to South Africa to conduct the Johannesburg Symphony on a tour of that Union in August.

Byron Janis to Visit Cuba

Byron Janis, pianist, will fly back to the United States after his sixth and final concert with the Brussels Philharmonic on Nov. 10. He has been appearing in Holland and Belgium, and will fly to Cuba upon his return from Europe for concerts with the Havana Philharmonic at the end of November.

Edwin Hughes Fulbright Judge

Edwin Hughes has been appointed by the Institute of International Education for the fourth consecutive year as a member of the piano jury for the Fulbright Awards of foreign scholarships.

Perugia's Sacred Fete Stages Danced Passion

By Gisella Selden-Goth

PERUGIA.—The Sagra Musicale Umbra, held for the seventh time this year in Perugia, is one of the few music festivals which has a special character in its environments and offerings. While many of the summer festivals gave one a satiated feeling, visitors here seemed genuinely to enjoy the atmosphere of this enchanting hilltown, where art treasures were to be viewed between performances in the various sacred edifices. This time the selection of a festival setting fell on the austere Church of San Domenico and the radiant one of San Pietro. During nine days the programs of old and new music drew huge and interested audiences, which honored Dr. Francesco Siciliani, permanent artistic director of the Perugia and the Florence Music Festivals.

A 17th CENTURY OPERA-BALLET

The most captivating event was an experiment in introducing dance performances into the sacred program. The festival was inaugurated with a peculiarly suggestive elaboration of the Italian "Laudes Evangelii"—popular religious songs of the 13th century, arranged and orchestrated with exquisite taste and skill by Valentino Bucchi. The music illustrated seven episodes of the Life and Passion of Christ, choreographed by Leonide Massine and presented by a ballet corps of 50 on a stage built-in under the towering arches of the church.

It was a visionary approach to the "greatest story ever told." Massine infused his group with a sense of deep mysticism and reverence rarely experienced in customary ballet production. The most impressive scenes were those in the Garden of Gethsemane and of the Deposition of the Cross; their devout dramatization made fully comprehensible the thorough approval of the Perugia clergy, who have the last word to say about the programs.

Giorgio Signorini was responsible for the adaptation of the beautiful medieval poetic words, and Emidio Tieri conducted the work with competence and conviction. Geneviève Espagnol and Angelo Pietri had the principal roles of Maria the Virgin and Christ. It is to be deplored that the moving production, certainly one of the most distinguished of Massine's career, might hardly ever be repeated under similar conditions. Perhaps the film recorded after the second and final performance will ultimately make it accessible to a larger public.

Mystery Based on Dance of Salome

The other "scenic mystery," also employing dance elements, though on a much smaller scale, was the one-act religious play, The Dance of Salome, based likewise on poems of the Italian Trecento and presented on the same stage. The composer Roberto Lupi is one of the most gifted musicians of the younger Italian generation, and is also outstanding as conductor, pianist, educator and theorist. His music is based on a self-conceived harmonic "gravitation-system," inventive and of great dramatic force, and is masterly as to the orchestral coloring and treatment of the chorus. The highly original approach to the theme, which previously seemed to have found its final and most convincing treatment in Strauss' masterpiece, had a stirring effect on the intent audience.

Magda László, Hungarian artist known in the United States, interpreted the title role most convincingly as to singing, somewhat less so as to her dance performance. The excellent cast otherwise included Amelia Pini as Herodias, Alessandro Ziliani as King Herod, and Gino Orlandini as St. John. The scenic realization, based on master paintings of the Giotto period, was by Enrico Colosimo. Lupi served as the competent conductor of his work, rounding out his program with the first performance of the Secondo Concerto Sacro for baritone soloist, choir and orchestra by Sandro Fuga, a well constructed but not over-impressive opus by a prolific though little known Turin professor of music. The soloist was Orlandini.

Rare Choral Scores Resuscitated

According to tradition, the Sagra also devoted an evening to the revival of early Italian scores. This time choice was made of the oratorio Susanna by Alessandro Stradella and a Magnificat of Giovanni Battista Bassani, both of the 17th century, rearranged and adapted for modern instruments. These proved effective choral compositions and valuable additions to vocal programs that feature this rich epoch of the past. They were conducted by Artur Rodzinski, with Gianni Pederzini outstanding in the leading soprano parts. Rodzinski, who has a great following in Italy, also gave a monumental reading of the Berlioz Requiem. The huge Basilica of San Pietro proved a harmonious setting for the gigantic work.

Another foreign batonist, Herbert von Karajan, likewise appreciated in Italy, ended the series with two concerts of standard German post-Romantic works. The beloved Requiem of Brahms attracted the greatest throngs. On the final night the Ninth Symphony and Te Deum of Bruckner, a composer rarely heard in this country, scored an enthusiastic success. The works were led and performed in authentic style by an all-Viennese body of performers, the Wiener Singverein and the Symphoniker of that city. While the singers shared the programs with the choir of the Maggio Musicale Fiorentino, the orchestra played during the entire nine days and achieved miracles. Among the soloists, Rita Streich impressed with intense expressiveness and a beautiful voice, and Hans Braun, baritone, was another praiseworthy vocalist.

Toscanini Visit Stirs London Furore

By Arthur Notcutt

LONDON.—Among superlative recent events was the return of Toscanini to England after an absence of nearly fourteen years. His visit had been planned for 1946 and again for 1951, but owing to exigencies neither of these projects was realized. It is authoritatively stated that the present engagement was brought about by the recent European tour of the Philharmonia Orchestra, when he heard one of its concerts in Italy on the radio. He was so favorably impressed that he expressed a wish to come to London and conduct the ensemble. Negotiations were quickly set on foot, and as a result of the enterprise of the London County Council and the Philharmonic Society, two concerts were organized at the Royal Festival Hall.

Since his last visit, the demand for orchestral music in this country has increased three- or even fourfold. Immediately the concerts were announced, it was found necessary to hold a ballot for seats. No less than 60,000 applications were received for the two events, and the seating capacity was only about 6,000, so that only about one-tenth of the applicants were successful. In order to placate some of those who were disappointed—and with special thought for the younger generation, to whom Toscanini is a legend—standees up to 300 were allowed at each concert at the low admission charge of 30 cents. For these, they stood (or sat) in line for as long as 50 hours, the L.C.C. authorities sympathetically providing them with sleeping accommodation on the floor. There, wrapped in rugs or furs, they passed the long vigil.

Both concerts were devoted to Brahms, the program of the first including the Tragic Overture, Symphonies Nos. 1 and 2, and that of the second, the St. Anthony Variations and Symphonies Nos. 3 and 4. Both were broadcast in their entirety to millions of listeners. Although 85, the famous conductor appears ageless. It would require a vocabulary of superlatives to attempt to describe adequately the magic and splendor of his interpretations. This is the second British orchestra Toscanini has directed (on his previous visits he led the B.B.C., and of course the New York Philharmonic).

Through the courtesy of one of the directors of the Philharmonia Orchestra, I was able to gather a few facts concerning these concerts, which prove that Toscanini shares the high opinion we have in London of this magnificent orchestra. One was that the specified rehearsal time was considerably modified as being unnecessary; and another, that he has voiced his intention of returning to London next summer and conducting a series of concerts, if suitable arrangements can be made.

De Sabata conducted the L.P.O. in one concert, the main item of which was Tchaikovsky's Fourth Symphony, besides the Prince Igor Dances and a Prelude to Another Day by Pizzetti, in which the London Philharmonic Choir participated. A greater contrast in style between Toscanini and de Sabata can hardly be imagined, yet both these Italians are remarkable in their genius.

Menuhin Conducts

Menuhin played twice at the Albert Hall during September—on the first occasion, the Mendelssohn Concerto, followed by the same composer's youthful Concerto (1822), which he introduced here some time ago, and for which he himself conducted the strings of the London Symphony Orchestra. It might have been wiser if these two concertos had been given in reverse order. Josef Krips was in charge of the remainder of the concert, which marked the last appearance of George Stratton as concertmaster of this orchestra, a post he has filled with meticulous taste and fine craftsmanship for more than a quarter of a century. He is now to devote his time to conducting.

The second concert was one of the numerous tributes being paid to honor Vaughan Williams' 80th year. Menuhin played that composer's 27-year-old Concerto with the utmost beauty of tone and sympathetic expression, particularly in the lyrical slow movement. The orchestra was the L.P.O. under Boult, who on his own account gave a poetic and erudite interpretation of Brahms' Fourth Symphony. Menuhin also performed that master's Concerto.

At their recital at the Festival Hall, Ethel Bartlett and Rae Robertson were heard in a well organized and varied program which included two works dedicated to this distinguished pair—Martinu's Czech Dance Suite, of which this was the first London performance, and Bax's Hardanger (Norwegian Folk Dance) Suite. The former in particular was highly effective, displaying as it does the style and rhythm of the lovely folk dances of old Czechoslovakia.

Sadler's Wells Gives Mozart

Sadler's Wells Theatre have added Mozart's The Seraglio to their repertoire in a new production but owing to the absence of this reviewer on vacation, a critique must be held over until a later performance next month.

This little theatre (as compared with the average opera house) is ideal in size for Mozart, but operas that require elaborate staging and ballet are produced with equally satisfactory effect. This applies especially to Tchaikovsky's Eugene Onegin, to which the critics were invited again to hear two new singers in the leading roles. Victoria Elliot (who has sung at Covent Garden) as Tatiana used her fine voice with compelling dra-

(Continued on page 23)

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Symphony No. 1
Symphonic Studies
Street Corner: An Overture for Orchestra
Cortèges: A Fantasy-Overture for Orchestra
Concerto for String Orchestra
Prisoners' March: For Orchestra

Sigma Alpha Iota Members Studying in Many Countries

The considerable number of its members now studying abroad prompted Sigma Alpha Iota to name a director of international student relationships, Helen Shelton of Louisville, Ky. Miss Shelton will collect information concerning these traveling students and assist them to establish contacts with other fraternity members in their locales.

Many of the Sigma Alpha Iota members now abroad are studying under the Fulbright Scholarship program. Of these, Adyline Johnson, contralto, of Minneapolis, whose grant provides for a year's study at the Royal Conservatory of Belgium in Brussels, was the winner of the first Graduate Scholarship awarded by the Sigma Alpha Iota Foundation in 1950, and recently presented a recital

for the benefit of the Foundation at the University of Illinois in Champaign. Donna Pegors, soprano, also of Minneapolis, studied last year at the Mozarteum in Salzburg under a Fulbright Award, and has been given an extension of the grant for another year. She is a graduate of MacPhail College of Music. Sarah Lombardi, pianist, of Syracuse, New York, is studying at the Paris Conservatory this year. She is a graduate of New England Conservatory of Music, having received both a Bachelor of Music degree and the Artist's Diploma.

Another New England Conservatory graduate, Nina Lester, of Tilden, Neb., is studying voice at the St. Cecilia Conservatory of Music in Rome.

Marcia Heil Crites, 1952 cum laude graduate of Oklahoma College for Women, Chickasha, Okla., will study French at the University of Grenoble at Grenoble, France. Dr. Dika Newlin, composer, author and teacher, spent a year in Vienna collecting material for her new book on Arnold Schoenberg. Dr. Newlin is the translator of a number of articles by and about Schoenberg, and author of an earlier book, Bruckner-Mahler-Schoenberg, published several years ago. In addition to research under the Fulbright program, she gave concerts and lectures in Austria and several other European countries. Her Trio for Piano, Violin and Cello was performed at the Twelve-Tone Congress, a part of the International Festival of Music in Salzburg this year.

Still other Sigma Alpha Iota members have been in Europe on Fulbright grants. Florence McCracken of Ohio State University studied voice, opera and dramatics in Italy with Gina Cigna and Giulia Toss Armand; Ruthmarie Reich, violinist from the University of Wisconsin, studied at the Academy of Music in Vienna; Beverly Schupfer, organist, from the University of Idaho, attended the University of Graz in Austria; Nancy Ryder, from the University of Syracuse, N. Y., studied at the Royal Academy of Music in London and was the first Ameri-

can pianist to study in England under a Fulbright award; and Marie M. McCord, pianist from Indiana University, studied at the Conservatoire National de Musique in Paris.

Members studying abroad through the facilities of other scholarships and awards include Jean Geis, pianist, winner of the Rotary Foundation Fellowship for Advanced Study Abroad as an "Ambassador of Good Will." Jenny Wrenn, from Drury College, Springfield, Mo., spent the summer at the University of Oslo on a scholarship awarded in honor of Dr. Ralph Bunche by the Electro-Chemical and Electro-Metallurgical Industries of Norway. Under the sponsorship of the Students' Plan for Amity Among Nations, Patricia Harman, pianist, from the University of Minnesota, studied this past summer in England. Nancy Tuthill, from MacPhail College of Music in Minneapolis, was also given an S.P.A.A.N. grant for European study. With the renewal of her Woolley Fellowship and an additional government grant for travel, Mary Louise Boehm, pianist, returned to Paris this fall for additional study.

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Restaged Rosenkavalier in English, Daughter of Regiment on Coast

By Charlotte Hiller

SAN FRANCISCO.—The San Francisco Opera's production of Richard Strauss's Der Rosenkavalier had several new features this season: a new English version of the text by John Gutman, assistant to Rudolf Bing, director of the Metropolitan Opera; new staging for which Herbert Graf was responsible; and new costumes and sets by Tony Duquette.

The difficult task of translating Hofmannsthal's original book had been solved smoothly and intelligently by Mr. Gutman. But no matter how clear and simple, how well preserved the vocal line, it depends on the cast whether an operatic text will be understood. And the singers cooperated splendidly in this respect. For the first time locally, one felt that a majority of the audience understood the details of the action as well as the music.

Stage director Herbert Graf concentrated successfully on having the principals move more freely and naturally than is the custom. But having part of Ochs's retinue on the stage, gesticulating and interfering, during Ochs's scene with Annina at the end of the second act, seemed a questionable innovation. A group of dancers waltzing in toward the end of the third, when the stage already is peopled by the host, waiters, policemen, children, Annina, Valzacchi and all the principals, also had a confusing rather than animating effect. Whether the Marschallin should play the opening scene in bed as she did on this occasion, or wear her hair a bluish gray, suggestive as it is, are other matters open to argument.

Tony Duquette designed strikingly beautiful new costumes, though in certain cases one felt that they clashed with colors in the sets. Concerning the new scenic production there were some reservations. Highly accented and incongruous notes caused one to feel that the work was being given a Broadway musical touch, rother than staged as an opera, and a period piece at that. The gray-purple shades of first-act bedroom, the fussy painted details, the chandelier embellished with red roses and green leaves stuck into it, did not convey understanding of time, style or meaning of that act. It remains regrettable that the management did not remember in time that there are at least two stage designers of accomplishment living in the San Francisco area, either one of whom would have been well qualified to do the job.

The musical part of the production was excellent. Paul Breisach, guiding singers and orchestra with equal sensitivity, made this varied, rich score sound tender, warm and exhilarating. Heading the cast as the Marschallin was Brenda Lewis. As she had demonstrated in a Salome sung in German two years ago, and as Giorgetta in Puccini's Il Tabarro, sung in Italian this season, her enunciation is admirable. Her English in Rosenkavalier came across clearly, word by word. Without trying to imitate in gesture and inflection other exponents of the role, Miss Lewis delivered a truly original creation, different but no less authentic and profound. Her singing fully matched this outstanding achievement. Dorothy Warenskjold's high tones as Sophie were well produced throughout, sure and warm. As Octavian, Blanche Thebom repeated her success of last season, as did Lorenzo Alvary as Ochs von Lerchenau. Ralph Herbert was a most satisfactory Faninal. Margaret Roggero and Alessio De Paolis presented vocally and otherwise a fine pair of intriguers. The part of the Singer was capably taken by Ernest Lawrence in the first performance, and sounded especially beautiful when Walter Fredericks sang it in the second.

Trovatore with New Casting

Il Trovatore, in a fluid, well-paced reading by Paul Breisach, introduced to the local audience Frank Guarrera as Count di Luna. The singer's warm, supple voice seems particularly suited to a role which provides as many lyrical as dramatic moments. As Manrico, Mario del Monaco was more convincing than in any previous part undertaken here. It calls for a big voice, ringing and florid, untiring and luminous; and that is exactly what Mr. Del Monaco had to offer. In the first performance Herva Nelli sang the role of Leonora with beautiful tone, control and attention to detail. Claramae Turner turned in a first-rate characterization, vocally and histrionically, of Azucena. The repeat performance brought Fedora Barbieri's debut in the same part, and it was an impressive one. Her voice is one of wide range and many shadings. Her transitions in singing as in acting were made with such superior ease as to make the audience forget the technical preparation which goes into that kind of performance. Mary Curtis sang Leonora, displaying a large, crystal-pure voice handled with discrimination and considerable musical skill. In fact, rarely has one heard four voices in ensemble so stimulated by one another, so beautifully matched. On both occasions Nicola Moscona sang the part of Ferrando expertly and well. Inez and Ruiz were entrusted to Thelma Votipka and Virginio Assandri with fine results.

LILY PONS AND EUGENE CONLEY in a scene from Traviata, as produced by the San Francisco Opera.

30th Anniversary Boheme

The thirtieth anniversary of the San Francisco Opera Company was celebrated with a performance of La Boheme conducted by General Director Gaetano Merola. With Bidu Sayao in one of her most appealing roles, that of Mimi, and newcomer Jean Fenn as a spirited Musetta revealing promising vocal gifts, the distaff side was excellently served. Jan Peerce sang the part of Rodolfo in tones more lustrously beautiful than one had remembered. Italo Tajo was a very fine Colline. Frank Valentino as Marcel and George Cehanovsky as Schaunard completed the quartet of Bohemians. Salvatore Baccaloni portrayed in his customary reliable way the parts of Benoit and Al-

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cindoro. The chorus director was Kurt Herbert Adler, and the stage director Carlo Piccinato, who on this occasion made his San Francisco debut. He kept the performance moving smoothly and added some fine touches here and there. But it really was Maestro Merola's evening, due to his extremely delicate yet intensely forceful reading of the score. The repeat performance was conducted by Kurt Herbert Adler, with Dorothy Warenskjold competently singing her first Mimi. Brenda Lewis presenting the best Musetta in many a season, and Ferruccio Tagliavini as an excellent Rodolfo.

In Verdi's La Traviata Lily Pons sang the part of Violetta. It is a pleasure to report that it was in all details a much more mature performance than she gave here last season. Conductor Pietro Cimara placed the accent on lyricism, and Eugene Conley as Alfredo, Robert Weede as the older Germont, and Miss Pons herself fully responded to this concept. In minor parts Desiré Ligeti, Yvonne Chauveau, Eileen Baldwin, and George Cehanovsky made fine contributions. Chorus and ballet were well directed to complete the vocal and visual aspects of the whole.

Gay Daughter of the Regiment

In Donizetti's The Daughter of the Regiment Miss Pons revealed her other, lighter side, in fact so much so that the singing at times was subordinated to the clowning. A revival here, this opera is very light fare and only becomes a minor gem if first rate singing makes it so. As Sulpice, Salvatore Baccaloni also played mainly for laughs. Ernest Lawrence as Tonio, Claramae Turner and Lorenzo Alvary as Marquise von Berkenfeld and Hortensius respectively, contributed polished characterizations and some excellent singing. Conductor Pietro Cimara kept the proceedings controlled.

To be reviewed later are novelties including Don Giovanni in a new production and a revival of Montemezzi's L'Amore dei Tre Re.

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NFMC MacDowell Birthday Parties

Celebrating the 95th birthday of Mrs. Edward MacDowell, a nationwide campaign has been launched by the Edward MacDowell Association, Inc., to raise $95,000 for the support of the MacDowell Colony at Peterborough, N. H. The fund will be presented to Mrs. MacDowell at a dinner in the Waldorf-Astoria on Nov. 21, by Carl Carmer, noted poet, and president of the Association, chairman of the Birthday Fund Committee.

The National Federation of Music Clubs is spearheading the campaign with a series of MacDowell Birthday Parties, by senior, student and junior federated groups previous to the dinner. Junior and student groups will give a minimum of 95 cents each, while senior clubs are being asked to charge an admission of the same amount to concerts and teas given in honor of Mrs. MacDowell, or to make their donation in multiples of 95.

National broadcasting companies are expected to highlight the composer's works and others by former MacDowell Colony residents in the next two months. Special MacDowell benefits are being given by groups throughout the country. Committees have been formed in larger cities to solicit contributions, including New York, Boston, Chicago and Los Angeles. Contributions, which are deductible from federal income tax, may be made to the Edward MacDowell Association, Inc., and mailed to MacDowell Birthday Parties, 445 West Twenty-third Street, New York 11, N. Y.

NFMC Auditions for New York State

The New York State Federation of Music Clubs will hold its State Auditions for Young Artists in voice, piano, violin and string quartet in Steinway Hall on Feb. 16, 17, 18 and 20 next. These are preliminaries to the awards offered at the next Biennial of the National Federation of Music Clubs in 1953. First District auditions take place on March 7 at Steinway Hall, and final auditions for all District winners throughout the country at Town Hall on the evening of April 15. All applications for New York State Federation hearings must be submitted by Dec. 1 next. Bulletins of requirements and application blanks may be secured by writing to the State Chairman, Mrs. Vera Bull Hull, 101 West 55th St., New York 20, N. Y.

Salzedo Making Records

Carlos Salzedo, harp virtuoso, has been added to the roster of recording artists by Mercury Records. He will make two long-playing disks annually, the repertoire to include classics of the harp; as well as his own works and transcriptions. First releases will be available early in the new year.

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The opening concert on October 28 honored Elizabeth Sprague Coolidge and consisted of works commissioned by her or dedicated to her. Series subscribers were invited to attend a reception in honor of Mrs. Coolidge immediately after the concert.

★ ★ ★

Chamber Music Society

This new group is presenting a series of six concerts in Lutkin Hall, under the direction of the following Board of Performers: Domenico De Caprio, clarinet; Emil Eck, flute; Robert Mayer, oboe; Dudley Powers, violoncello; Robert Quick, violin; Arcule Sheasby, violin; Wilbur Simpson, bassoon. Programs will feature important works for various combinations of string and wind instruments.

October 5	January 18
November 2	February 8
November 16	April 26

Season memberships for the remaining five concerts are now available at $4.00; student memberships, $3.00.

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NEW YORK CONCERTS

(Continued from page 5)

tice to it than a scenic production might have, as it concentrated on an exhibition of its musical beauties, eliminating the ponderous stage business and the rather embarrassing plot.

Mr. Scherman conducted with laudable devotion. Leopold Simoneau, in the title role, was stylistically and vocally most satisfactory. Frances Bible as Sextus exhibited fine musicianship and excellent pitch. Heidi Krall, as Vitellia, was most effective when employing her brilliant high register. Rawn Spearman as Annio had an appealing tenor voice which he used with intelligence and taste. As Servilia, Shirley Russell's singing in the duet, Ah, perdona al primo affetto, was delightful. Norman Farrow as Publio was expressive in the part allotted to him. Especially impressive was the New Choral Group (Sam Morgenstern, director) in its rhythmic discipline and tonal balance. A sold-out house greeted the novelty.

CARNEGIE HALL

Baltic Composers' Concert, Oct. 12, A.—In a diversified program several of the Baltic countries were represented by works of their outstanding composers during the period of independence, 1918-1940. The compositions as a whole met high standards in excellent construction and satisfying dynamic contrasts. There was an appealing suggestion of the mellifluous romanticism latent in the folk music of these lands. A good orchestral ensemble was led by three conductors. Endel Kalam wielded the baton for the Estonian bracket, which offered the virile Symphony No. 5 by Eduard Tubin. Bruno Skulte directed the music of Latvian composer Jazeps Wihtols, whose Jewel Suite was delightful. Norma Auzin was solo violinist in the Rhapsody of this composer, and there was a first performance here of Wihtol's Dramatic Overture. A mixed group featuring Lithuanian writers brought Jeronimas Kacinskas to the podium for his own Prelude and pieces by Juozas Gruodis, Vladas Jakubenas and Vytautas Bacevicius. Several of these were listed as first performances in New York. The works of the Baltic musicians were received with enthusiastic appreciation by a discerning audience. M. C.

Sigi Weissenberg, Oct. 19, E.—This pianist is richly endowed; his fingers are fleet, his touch has the most delicate coloring, and his singing tone is of beguiling beauty. Still to be developed are musical perception and the cultivation of feeling for the inner meaning of a composition. In Haydn's Sonata in E flat major, he exaggerated the fast tempi and his tone was marred by an indiscriminate use of the pedal, a fault in evidence throughout the evening. Brahms' Six Piano Pieces, op. 118, also suffered from a lack of interpretative insight; he often lost the intimate feeling which is one of the lovable characteristics of this music. Chopin's Sonata in B minor was strangely uneven. Next to excellent moments came passages of brutal aggressiveness, though technically it was an astonishing exhibition of pianism. Debussy's Images gave the artist an opportunity to utilize his colorful touch, but even here his pedaling should have been more delicate. Bartok's Sonata (1926) closed the program. Three encores, a Scarlatti Sonata, Liszt's Sonetta di Petrarca and an Etude by Rachmaninoff, brought out the best in the youthful artist, who remains one of the hopes among our junior pianists. H. W. L.

TOWN HALL

Arlie Furman, Oct. 6, E.—The violinist, assisted at the piano by Anthony Kooiker, opened her recital with Brahms' Sonata in A major and closed the first part of her program with Beethoven's Sonata in G major, op. 96. In Mozart's Concerto in G major (K. 216), especially in the last movement, Miss Furman caught the style and spirit of the composition, if dramatic power was not one of her assets. As a first performance she presented Quincy Porter's Improvisation for violin and piano. It is a pleasant piece with a long melodic breath, romantic in feeling and refined in its harmonic and contrapuntal design. The last group included Alexei Haieff's Jolka, Louis Aubert's Berceuse, and the Polonaise Brillante by Wieniawski. The audience gave cordial applause. H. W. L.

Diana Steiner, N. Y. debut, Oct. 7, A.—Winner of the Walter W. Naumburg Musical Foundation Award, Miss Steiner, endowed with personal charm, fine appearance and sound musicianship, proved mistress of her violin and bow to a large discriminating audience. Departing from the hackneyed plan of beginning with an opus of ancient vintage, this young violinist chose the Hindemith Sonata in E (1935), which was interpreted with fine intonation, warmth, accurate fingering, and bowing style of a veteran. Her harmonics were unfailingly pure. The unaccompanied Bach Partita III came forth with impressive tonality, and a display of reasoned judgment. Mendelssohn's Concerto was, in this reviewer's opinion, the apotheosis of the afternoon's offerings. In it the G and E strings' tone was particularly beautiful. Paul Creston's intricate Suite, op. 18, sounded best in its Prelude and Air. Kodaly's Adagio was literally "sung" on the strings by the virtuosa. Ravel's lilting Tzigane, dazzlingly dashed off, closed the well-built program to much applause, after which encores were played. Elsa Fiedler supplied accurate piano assistance. H. I. B.

Carlo Lombardi, N. Y. debut, Oct. 7, E.—With a light, pleasant tone, the American pianist played through a program containing the Scarlatti-Tausig Pastorale and Capriccio, the Bach-Tausig Toccata and Fugue in D minor, Beethoven's D minor Sonata, op. 31, No. 2, Six Roumanian Folk Dances by Bartok, and three arrangements by Liszt, including La Campanella. Mr. Lombardi brought adequate skill and color to the simple Bartok pieces. There were graceful passages in other works, but poetry and

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imagination were seldom apparent. At times, lines seemed to disintegrate through lack of dynamic compulsion, rhythmic saliency, or careful phrasing. The scale of sonorities employed in the Bach and the Beethoven was small, and thus incongruous. The slowing of the tempo in the most difficult parts of the Scarlatti-Tausig Capriccio resulted in a performance that was less than scintillating. E. B.

George Walker, Oct. 8, E.—The talented pianist, who generally aspires to the painstaking reproduction of music according to the directions on the printed page, gave a recital of familiar works. They included Haydn's E flat major Sonata, the Schumann C major Fantasy, the Prokofieff Toccata, and Chopin's B minor Sonata. His technical equipment was mostly adequate, but left little room for brilliance. His tone of good size tended to be hard, and he made liberal and literal use of shadings, with few touches of color. In the swifter movements of the Haydn Sonata, rhythmic patterns were often clear and attractive. Yet, in the Schumann Fantasy and Chopin Sonata, the inflexibility and objectivity of the pacing and the phrasing were more in the vein of scientific dissertation than romance. E. B.

Randolph Hokanson, Oct. 9, E.—Many expressive passages were heard in the recital by the gifted pianist from Seattle. He favored the heroic impulse, but also exhibited a lyrical trend. There were much warmth and individuality in the playing, though not quite enough control, ease, and finesse. A certain severity or hardness was evident in some melodic lines, and heaviness in various dramatic measures. The program was devoted to the Italian Concerto and F sharp minor Toccata by Bach, Six Etudes and the F minor Ballade by Chopin, Six Dances in Bulgarian Rhythm by Bartok, and James Beale's Second Piano Sonata, op. 8 (1950).

Mr. Hokanson performed the Sonata by Beale with competence and insight. In its bustling and contrasted peaceful sections, this work frequently suggested a native American atmosphere, both sylvan and rustic. E. B.

Nota Camberos, Oct. 14, E.—In her fourth Town Hall recital the young Greek soprano again revealed the notable gift of a voice of power and range, plus personable appearance and stage poise. If occasionally, through forgivable nervousness, she over-voiced a few phrases, Miss Camberos compensated by musicality of a high order and excellent style. Her program included Italian classics; Mozart and Purcell airs; lieder by Schubert and Strauss, the Air de Lia from Debussy's L'Enfant Prodigue; Greek songs and a mixed group in English. Martin Rich was the accompanist. M. C.

Juilliard Quartet, Oct. 15, E.—This fine string quartet (Robert Mann and Robert Koff, violins; Raphael Hillyer, viola, and Arthur Winograd, cello) gave the first of two concerts devoted to the six Bartok Quartets. The program included Quartets No. 3 (1927), No. 2 (1917), and No. 5 (1934). Each of these was performed with sensitivity, balance, and enthusiasm. The variety of tone was large and suitable. The young musicians blended their tones most skillfully. Difficulties of novel textures and effects were smoothed into place. If at several points one might have desired more vigor, there were enough strength and warmth to indicate a splendid achievement.

Bartok again appeared as a master composer in his quartets. Their originality, great emotional power and diversity of mood were expressed in forms that seem indissoluble. He usually shaped his materials with directness and simplicity. He realized rare depths of brooding intensity in the final Lento of Quartet No. 2 and humor, charm, happiness and vitality in parts of Quartet No. 5. For revealing so much and more about this music, the Juilliard Quartet deserves special commendation. E. B.

Claude Frank, Oct. 17, E.—The pianist opened his recital with Schubert's Sonata in A major (posthumous), completing the first half of the program with Artur Schnabel's Piece in Seven Movements. After intermission, assisted by a chamber orchestra, he played Mozart's Piano Concerto in E flat major (K. 27). Despite a few technical slips, Mr. Frank's sense of proportion proved admirable. He was able to fuse the endless repetitions of the first movements of the Schubert Sonata, which he adorned with fine dynamic shades and a singing touch. The Scherzo had the necessary lightness and there were excellent dynamic contrasts in the trio, while the finale was gracefully and eloquently interpreted. The same plasticity distinguished his playing of his teacher Schnabel's very problematic piece. Of, this especially the Adagio section, with its long recitative-like beginning, impressed by its sincerity. The closing Mozart Concerto was played with gusto; the orchestra, though at times lacking precision, contributed to the effectiveness of the performance. H. W. L.

Hazel Dell Nordsieck, Oct. 18, E.—Making her local debut in a recital sponsored by the National Society of Arts and Letters, the singer presented an impressive program of arias from Handel's Belshazzar and Samson; a group of Italian songs by Sibella, Cimara and Respighi; the Monologue of Ariadne from Ariadne auf Naxos by Richard Strauss; four well-known Lieder of Schubert; a group of songs in English by Heiden and Bransen, and an Irish folksong, The Pigeons. Performances of the Handel arias proved Mrs. Nordsieck musically and otherwise, to be an accomplished, well-poised artist. The voice is one of substantial body and ample proportions, combined with a lovely, clear quality. A more comprehensive control of the upper reaches of the voice would enhance considerably the beauties already apparent in the middle and low ranges. The taxing Strauss Monologue was sung with a high degree of artistry, but with occasional vocal difficulties in the high passages. The Schubert Lieder group, with the exception of the Erlkoenig, was well projected, although at times a more generous employment of contrasting phrase coloring would have added to the otherwise intelligent interpretations. Paul Fidlar provided musicianly accompaniments. L. C.

Rawn Spearman, Oct. 19, A.—The young tenor, with a personality of charm and a voice to match it, gave his initial Town Hall recital before an enthusiastic audience. The well-chosen program consisted of a group of arias from cantatas by Tunder and Bach, an old English song by John Dowland and an aria from Rameau's cantata, L'Impatience; the Dichterliebe of Robert Schumann, a group of contemporary French songs, followed by two groups of songs in English, including a cycle of four Afro-American Work Songs arranged by Frederick Hall.

Mr. Spearman is a mature artist. He revealed a voice of not too great volume, but of good quality throughout its range, with the exception of occasional evidences of lack of vitality and sufficient overtone in the upper register. The Dichterliebe cycle was delivered in all its moods with keen musical intelligence and style, and his opening recitative and aria from Tunder's Christmas Cantata was an exhibition of beautiful singing, interpretative phrasing and diction. Charles Kingford was the conscientious and capable accompanist, and the assisting artist, Kermit Moore, playing cello obbligatos, added greatly to the musical value and enjoyment of the program. L. C.

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Cleveland Launches Its Music Season

CLEVELAND, O.—The new music season's first major offering, as customary for the past 19 years, was the Cafarelli Opera Company's splendid performance at Masonic Hall. Faust was an ambitious and successful undertaking, with Giuseppe Bamboschek presiding over the small yet competent orchestra, and with smoothness of performance on the stage. Lubomir Vichegonov, of the Metropolitan, presented an impressive Mephistopheles. Edward Marshall, of New York, was a believable Faust. Lovely Vanna Doglio, formerly of Cleveland, sang and acted her first Marguerite with charm and simplicity. The roles of Valentin (Ramond Petrich), Marthe (Frances Centa) Siebel (Myrtle Pappas) and Wagner (Michael Pappas), were well sung by Miss Cafarelli's capable students, and the chorus was also composed of them. A large, enthusiastic audience applauded the production.

The West Shore Concert Series, directed by Frederick Koch, is presenting its concerts this season at Rocky River High School Auditorium, where the Cleveland Little Symphony opened under the baton of Louis Lane, formerly an apprentice to George Szell, and leader of the Canton Symphony Orchestra; last summer he was resident conductor of the Cleveland Summer Orchestra. Mr. Lane was substituting for Theodore Bloomfield, who inaugurated the Little Symphony but for the past year has been filling conductorial engagements in Europe. He ably conducted Haydn and Schubert works; the D minor Bach Piano Concerto was played with much understanding by Tung Kwong Kwong, a student of Leonard Shure.

Music and Politics Rub Elbows

Under the Bernardi management, Fred Waring and his show were scheduled on the same night that General Eisenhower made his appearance in the huge Public Auditorium. An iron curtain (not Russia's) separates the stage from that of the Music Hall, where Waring held forth. Plans were to raise the curtain for an exciting fusion of both audiences, but since union specifications demanded a three-hour time for the procedure the plan had to be abandoned. However, both performances drew capacity houses, and Mrs. Eisenhower watched the Waring show from the wings until her famous husband appeared on the platform.

Bernardi's other offerings this season comprise six events—the Charles Wagner production of Carmen, Ana Maria and her Spanish Ballet, Lily Pons, Milstein, Horowitz and a choice of one of his extra attractions, which are to offer the Ballet Russe de Monte Carlo; Jose Greco, the Bali Dancers, Mia Slavenska and Frederic Franklin; the Vienna Choir Boys; The Mikado; the Boston Pops with Arthur Fiedler, and Larry Adler.

Mrs. Brudno presented the Ballet Theatre to an enthusiastic audience, which welcomed this fine company and its artistry. . . . The Cleveland Institute of Music opened its faculty recitals with a song recital by Marie Simmelink Kraft. . . . The Fortnightly Musical Club, holding its sessions at the new Higbee Music Center, opened its winter activities with a concert by Ilona Stresser devoted to American composers' vocal works, and an ensemble composed of Frieda Schumacher, pianist; Dorothy Golburn, cellist, and Norine Sharp, clarinet, presenting Beethoven's Trio, op. 11, No. 4. . . . Beryl Rubinstein appeared in a well received piano recital as a guest of the Temple Women's Association.

Orchestra Plans Children's Series

George Szell returned from Europe, where he conducted in Salzburg. Plans for a permanent Cleveland Orchestra Chorus are taking definite shape. For its first assignment Verdi's Requiem will be prepared as the last offering of the current season.

The Cleveland Orchestra season opened on Oct. 9 and 11 under Mr. Szell, with a program listing Berlioz's Benvenuto Cellini Overture, Debussy's La Mer, and Sibelius' Second Symphony, in superb performances. The second pair included Bartok's Concerto for Orchestra, in a reading which made a deep impression; the Overture to Verdi's La Forza del Destino and Tchaikovsky's Fourth Symphony rounded out the offerings. For its third program, Mr. Szell appeared as soloist, conducting from the piano the Mozart B flat Concerto. Howard Hanson as guest led his own Romantic Symphony No. 2.

The Orchestra again announced 37 concerts for school children; 30 of these to be presented at Severance Hall, for which the children are prepared at their schools in class lessons. A series of three are to be given in Akron, O., and single concerts on tour in Toledo, O.; Syracuse, N. Y.; Saginaw and Jackson, Mich. Two entire weeks are set aside (as well as many other Monday mornings) when twenty concerts are led by Rudolph Ringwall.

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N. Y. City Opera Stages Menotti's The Consul

After having had a long Broadway run and being sung in various languages in other countries, Gian-Carlo Menotti's The Consul was produced as a repertoire work by the New York City Opera on Oct. 8.

The company was fortunate in casting the drama with four outstanding members of the original cast. Patricia Neway repeated her magnificent portrayal of Magda Sorel; Gloria Lane was again effective as the unconcerned receptionist-secretary; Maria Marlo was poignant as the Foreign Woman; and Jon Geyans was a convincing Mr. Kofner.

New to their roles, or in debut with the company, were Richard Torigi, as John Sorel; Mary Kreste, the Mother; Emile Renan, the Police Agent; Charles Kuestner and Thomas Powell as detectives; Vilma Giorgion as Anna Gomez; Edith Evans, as Vera Boronelle; Arthur Newman as Assan; Norman Kelley as The Magician. The part of the Young Professor was enacted by Glen Tetley; the Nightclub Performer by Mary Hinkson; and the Voice on the Record was sung by Mabel Mercer.

Menotti's genius for combined expressive music and dramatic text finds excellent scope in this harrowing tale of police-ridden countries. The theme, though familiar to devotees of the spy-escapist literature from Oppenheim to Eric Ambler, is given an operatic version which holds the audience spellbound in its climactic moments. The interwoven music has remarkably caught the flavor of tension and terror. This reviewer still finds the last act dream sequence unconvincing and filled with unnecessary padding. But the fine cast, the expert conducting of Thomas Schippers and the good staging by the composer made the opera an emotional experience, poignant, significant and memorable. M. C.

Carmen Restaged at City Center

On Oct. 10, a new production of Bizet's Carmen, with that remarkable singer Gloria Lane in the title role, was heard by an appreciative audience at City Center. Not only her vocal timbre but also her personality are appropriate for the role, and what was lacking in experienced acting was made up by temperament and excellent stage presence. Giulio Gari was a well routined Don Jose, and Walter Cassel as Escamillo cut an impressive figure. Frances Yeend was a Micaela of fine vocal and visual attraction, in the simplicity of her delineation of the part. An excellent characterization was Jon Geyans' Zuniga. Alice Richmond, Edith Evans, Michael Pollock and Emile Renan must be commended for their ensemble work as the smugglers. The chorus was well trained, and the musical direction of Joseph Rosenstock had dramatic poise and transparency in its orchestral interpretation.

Dr. Otto Erhardt had devised the new staging. He had revamped the scenic effects considerably. An innovation was having the large ensemble in Act III located in front of the frontier tavern; there the female members of the smuggler band are diverting the attention of the custom officers from the misdeeds of their comrades, who could be seen through the windows carrying their contraband. This and many other imaginative details showed the ingenuity of the noted stage director. H. W. L.

Britten's Billy Budd Has Its U. S. Bow on NBC-TV

Produced by Samuel Chotzinoff, under the artistic and musical direction of Peter Herman Adler, scenes from Benjamin Britten's opera Billy Budd, written to a libretto by E. M. Forster and Eric Crozier, and based on the novel by Herman Melville, received their first hearing in America through the NBC Television Opera on Oct. 19. It was a daring and altogether successful opening of the new season, a tribute to contemporary operatic creation which deserves high praise.

BILLY BUDD IN CHAINS . . . The central figure of Benjamin Britten's opera, as portrayed by Theodor Uppman in the NBC-TV Television Opera's production.

Opening with a prologue in which Capt. De Vere begins to tell the story of Billy Budd's hanging on shipboard, Britten's work, as was the case with his Peter Grimes, is painted in dark colors. The story is an illustration of the conflict between stern discipline and human right, with the hero as the defeated symbol of individualism. At least in the shortened video version, it gives the composer little opportunity to introduce any lighter relief into the tension of the action. Perhaps, however, this was partly attributable to the fact that many episodes were cut in preparing a 90-minute production.

Theodor Uppman, who created the title role in the premiere at Covent Garden in December, 1951, was heard as Billy. His delineation was superb, vocally and histrionically, a highlight being the trial scene, with its understatement and self-restraint, which in its melodic resignation reminds one of Mahler's lyricism. He sang beautifully his farewell to the world. Musically most appealing was the round of the sailors in the mess scene. Here also Billy Budd's dream sequence was moving. An interesting rhythmic orchestral accompaniment is the background to the scene, in which Budd is persuaded to start a mutiny. The close of this part of the opera, based on a waltz theme, gave Kenneth Smith as the Dansker an opportunity to show his talent as a singer and actor, an impression deepened in his duet with Budd shortly before the latter's execution.

The tragic dénouement comes when Billy, stunned at the loathesome Claggart's false accusation, strikes him dead. The trial scene with Capt. Vere's closing monologue, "I accept the verdict," was impressive. Here the camera, coming to rest on the sword on the table, vividly dramatized the authority of the State, a fine touch devised by Kirk Browning, the television producer.

Besides the singers mentioned, the large all-male cast listed Andrew McKinley, a fine Capt. Vere; Leon Lishner, effective as Claggart; David Williams, Paul Ukena, Robert Holland, Robert Goss, Warren Galjour, Roy Raymond, Howard Fried, Francis Monachino, William Carson, William Aiken, Jan Zadorozny, Roy Raymond, William Ryan, John Kuhn, Joseph Boardman, Joel Rappaport, Pernell Roberts, Fred Catania and an excellent chorus. Charles Pollachek was associate producer, Leo Mueller, associate conductor. The production was designed by William Molyneux. The orchestra under Peter Hermann Adler played with the greatest delicacy and was excellently balanced. The NBC Television Opera may be said to have opened the season in a blaze of glory.

RADIO, TELEVISION

By Henry W. Levinger

Toscanini Plans for NBC Symphony

When Arturo Toscanini conducted the NBC Symphony on Nov. 1, it marked the beginning of the fifteenth season for him as regular conductor of the orchestra, formed for him in 1937. During one season he was on leave as regular conductor, but did conduct several NBC concerts. Among the highlights planned for Toscanini are the presentation of the second act of Gluck's opera Orpheus and Eurydice on Nov. 22 ,an all Martucci program on Jan. 17 and all Debussy on Feb. 14; and a four weeks' Beethoven cycle, including the Missa Solemnis, to close the season.

Longines-Wittnauer Festivals

For the fourth successive year the Longines-Wittnauer Watch Co. will sponsor hour-long Thanksgiving and Christmas Day Festivals of Music over the CBS Television Network on these holidays. The Choraliers and the Symphonette with guest soloists will be featured on both programs as in previous years. Another highlight will be several ballet presentations. The programs will be produced by Alan R. Cartoun.

Omnibus Series Sponsored

Willy-Overland Motors is the first company to sponsor the forthcoming television series, Omnibus, 90-minute weekly program produced by the Ford Foundation's TV-Radio Workshop. The sponsorship will be for the entire 26 weeks of the broadcasting cycle, beginning Nov. 9, over the CBS Television Network. An outstanding feature of the series will be the presentation of several operas produced especially for television by the Metropolitan Opera.

Standard Hour on TV

The Standard Oil Company of California is sponsoring a weekly television program over KECA-TV, Hollywood. The 13 programs will be an experimental series, presenting performances of opera, ballet, symphony and concert music. Among the soloists being presented are Dorothy Warenskjold, Vivian della Chiesa, Joseph Schuster, Virginia Haskins, Mona Paulee, Ruggiero Ricci and others. Carmen Dragon is the regular conductor of the Standard Symphony Orchestra. The radio Standard Hour, now in its 27th year, continues independently.

RADIO NOTE BOOK

NBC: The musical series, Meet the Masters, resumed on the television network on Oct. 19 with a film devoted to Heifetz. Other programs scheduled include Artur Rubinstein, Gregor Piatigorsky, Rubinstein, the Piatigorsky Trio, and Marian Anderson. The last two will be repeats of films shown last season. . . . Honoring NBT "Show of Shows" program, AFM local 411, of Bethlehem, Pa., voted Charles Sanford, musical director, "responsible for finest music on TV." . . .

CBS: On Oct. 12 on Your Invitation to Music, James Fassett presented the Danish State Orchestra, conducted by King Frederick IX of Denmark, in the Overture to Elves' Hill by Frederik Kuhlau, 19-century court musician in Copenhagen. Concluding the special series of programs from various summer music festivals, Rossini's Stabat Mater was heard in a recording made at the Florence May Music Festival. . . .

WNYC: David Randolph's prize-winning series, Music for the Connoisseur, reached its 300th performance on Oct. 7; it is now heard via transcription from coast to coast on 62 stations of the National Association of Educational Broadcasters. . . . On Oct. 20 two hours were devoted to compositions of Charles Ives, marking his birthday. . . . On Oct. 25 the New York Chapter of the Eastman School of Music Alumni Association presented Roger Boardman, pianist, and Maria Munster, soprano, in a program of American Music featuring compositions of Gail Kudik and Kent Kennan.

WQXR: A "new" type of listening was introduced to East Coast audiences on Music Magazine with two demonstrations of "binaural" sound reproduction, Oct. 29 and 30. This exhibit of "three-dimensional sound" was presented in conjection with the Audio Engineering Society, the Audio Fair, and Magnacord, Inc., tape recorder manufacturers. The WQXR Orchestra, under Jascha Zayde, the WQXR String Quartet and Hambro and Zayde, duo-piano team were featured in the two musical programs. . . .

CBC: The CBC Opera Company, conducted by Nicholas Goldschmidt, opened its season Oct. 15 with a performance of Verdi's Il Trovatore. . . . Dr. Heinz Unger conducted the CBC Symphony Orchestra on Oct. 13. . . . Otto Klemperer led the Concerts Symphoniques in Montreal on Oct. 14. . . . On Oct. 20 Vaughan Williams' 80th birthday was further marked with a concert devoted to his Norfolk Rhapsodies and Symphony No. 4 in F minor, led by Mazzoleni.

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Hold Music Olympiad Conference in West

By C. Sharpless Hickman

LOS ANGELES.—Delegates from 20 of the world's free countries met recently (Oct. 12-18) in Pasadena for the purpose of planning a series of International Music Olympiads. The Olympiads would parallel, in the fields of music and the related arts, the international competitive and cooperative aspects of the quadrennial sports events. However, the music Olympiads would be given annually on a cynical basis planned to emphasize choral music the first year (1953), then instrumental music in 1954, composition and dance in 1955, and sacred music in 1956.

This was the second such International Music Olympiad Conference, the first having been held in Salzburg, Austria, in 1950. At that time it was hoped the first music Olympiad could take place in 1951 in Salzburg, but, according to Dr. Heinz Herman Ortner, founder of the project, "political and financial pressures precluded the immediate activation of the series."

In reporting to the Pasadena conference, Dr. Ortner stated that definite commitments had now been received from the West German Government and the City of Düsseldorf to hold the initial music Olympiad in Bonn and Düsseldorf next July—with the opening day's activity centered in the Beethoven Square in the former city. According to an announcement, the French government and the City of Paris have requested the 1955 music Olympiad for Paris; the 1956 venture will be centered in Salzburg at that city's request, as part of its five months' series of musical events observing the bicentennial of the birth of Mozart.

One of the purposes of the Pasadena conference was the hope that a definite commitment for staging the 1954 music Olympiad might be forthcoming from the Southern California area. The lack of adequate planning and the failure to enlist more than a passing interest by major Southern California musical organizations, or the cooperation of major national music groups, made it apparent that no decision could be reached at this time in regard to local sponsorship in 1954. However, the shortcomings revealed served to galvanize local interests into a determined effort to coordinate such cooperation, locally and nationally, in the near future. The 1954 date has been left open, and its allocation will be determined at the time of the Bonn music Olympiad in 1953.

Controversy Over Charter

In the course of the conference there was a strong representation by the Latin American and South American delegates against two features of the present International Music Olympiad charter—the aspect of competition, and the holding of the music Olympiad on an annual, rather than biennial or triennial basis. In a resolution passed by 60% of the voting delegates present (but so negatively worded as to have perhaps created some confusion) it was resolved that the delegates support the charter as presently drawn up—embracing the competitive and annual features—while at the same time going on record as recognizing the existence of divergent viewpoints and the possibility that changes should be reconsidered in 1953 in the light of actual practice at that year's music Olympiad. It was pointed out by Dr. Ortner and composer Alexandre Tcherepnine that participation on a competitive basis was optional at all times under the charter, and that all participating youth groups, and all folk groups, were at all times presented on a non-competitive basis.

The country most advanced in its internal International Music Olympiad organization proved to be Japan, which sent several delegates. For purposes of rapid, better organization, as well as the pooling of financing and travel resources, certain countries determined to organize in a bloc, as well as on an individual basis. One such bloc would include the Scandinavian countries; another would link the Caribbean lands of Honduras, Guatemala, Salvador, Panama, Costa Rica and Nicaragua. In addition to Brazil as a single unit, the South American blocs would include Venezuela, Colombia and Ecuador; Peru and Bolivia; and Chile, Argentina and Uruguay. The Iranian delegate stated that his country could not participate in an Arab bloc, but would be pleased to work as a unit with Afghanistan. Each country was also urged immediately to nominate (if it had not already done so) three outstanding musicians for the International Music Olympiad senate—primary supervisory and musical-direction body of the project—from which trio of nominees, one would be elected to the senate.

U. S. Olympic Group Contests Title

One of the problems raised was the opposition of the United States Olympic Games Committee to the use of the word "Olympiad" by the I.M.O. It was pointed out by Dr. Ortner—and by concurring legal authorities present at the conference—that the word was of ancient origin, and of common usage before the sports Olympiads were revived at Paris in the late 19th century; that Dr. Ortner had legally registered the I.M.O. name in Austria, and that the United States National Committee of the I.M.O. (a non-profit California corporation) had actually legally copyrighted the name in Washington, D. C., prior to the United States Olympic Committee. The prime fear of the sports group seems to have stemmed from its belief that the music Olympiad would conduct a national drive for funds which would conflict with that of the sports Olympiad. It is problematical, however, that the music Olympiad would undertake a fund-raising drive of the scope of the sports Olympiad; presumably, such solicitations would appeal to entirely differing groups of individuals and interests.

A failure of some delegates to understand that sponsorship and fund-raising methods which would be normal in other countries (such as governmental sponsorship through a Ministry of Fine Arts or Education, or the raising of funds by a postage stamp tax or surcharge) would be virtually impossible in this country today, and a failure to recognize that the average American insists upon facts and figures, rather than theories, was also in evidence.

It was also made obvious that, in view of the previous postponements of the first music Olympiad, the continuing official interest of several delegates' countries would in great measure depend upon the method of preparation, and actual staging with adequate financing and facilities, of the Bonn-Düsseldorf music Olympiad in 1953. In this respect Dr. Ortner made a plea for each country or national committee to arrange for a small specific annual grant of funds to underwrite the administrative costs of preparing the music Olympiad—chiefly to be used for secretarial and mailing costs.

Local Committee's Programs

Though administrative and coordinating factors may have been wanting, there

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could be nothing save praise for the Pasadena Regional Committee which hosted the delegates, and which arranged for them an unceasing round of dinners, teas, concerts, film studio visits and the like, as well as underwriting their costs while staying in Pasadena. The City of Pasadena and its Chamber of Commerce cooperated greatly in this respect.

Unbiased observers rather frequently raised the question as to whether the I.M.O. idea—which all agreed was constructive and appealing—might not better be furthered by the International Music Council, which operates through UNESCO headquarters in Paris, or by similar already-existing international cultural groups. (The World Federation of Boy Scouts, for instance, voiced its specific interest and wish to cooperate through representatives attending the conference.) Others emphasized that the music Olympiad should not be permitted to turn into just another festival—of which some Europeans admitted there were already far too many, and some were too commercialized.

Some Practical Benefits

Most agreed that, despite certain shortcomings, the Pasadena conference had the salutary effect of highlighting flaws in organizational and administrative procedures, and presumably leading to their correction. It brought delegates from several nations up to date on the present and future status of the music Olympiads; permitted open debate on the problems of competition, frequency of presentation, and financing of the music Olympiads. Above all, it furthered friendship between young musicians of the 20 nations represented. These included Austria, Belgium, Bolivia, Brazil, Costa Rica, Finland, France, Germany, Great Britain, Greece, Honduras, Iran, Israel, Italy, Japan, (South) Korea, Luxembourg, Nicaragua, Spain and the United States. Several other countries also kept abreast of developments through their respective consulates.

PACIFIC COAST JOTTINGS

LOS ANGELES.—A fall series of chamber music concerts is being held at the Los Angeles County Museum at Exposition Park from Oct. 5 through Dec. 28, presenting the Hollywood String Quartet, Los Angeles Piano Quartet and other ensembles, a sonata recital by Harry Kaufman, piano, and Eudice Shapiro, violin, and on Dec. 21, a performance of the Bach B Minor Mass by the Roger Wagner Chorale and Symphony Orchestra, Roger Wagner, director. . . . A musical event in the fall program of the Friday Morning Club was the appearance on Oct. 10 of Yola Casselle, soprano, and Hendrik Boer, tenor, in Excerpts from Grand Opera. . . . The season of the Opera Reading Club of Hollywood, Genevieve Pearson, president, was opened on Oct. 7 with a performance of Madame Butterfly in the Egyptian Theater, with Yola Casselle, Betty Christison, Burl Dean Smith and William Chapman in the cast. . . .

Dr. Anneliese Landau gave an introductory course, Listening to Music, at the Beverly Fairfax Jewish Community Center on four Monday evenings in October; Dr. Landau is in her second year of teaching at the University of Judaism, the West Coast branch of the Jewish Theological Seminary of America, lecturing this semester on Music of the New Israel, and, second semester, on Great Sacred Music of the Various Religions. . . . Charlotte Zelka, pianist, artist-student of Maurice Zam, is on a six months concert tour of Europe, and Frederick Marvin, another Zam artist-pupil, will be soloist with the Los Angeles Philharmonic this season. . . . Mark Markoff, voice specialist, offers a course Learn to Sing from Records, comprising records and an illustrated pamphlet with photographs of positions of the mouth; among stars of stage and screen who have been or are studying under him, Mr. Markoff lists Tony Martin, Judy Canova, Mary Martin, Wilbur Evans and many others. . . . The Liverette Opera Academy, Dr. Lucia Liverett, director, held an operatic concert, "High Lights of Favorite Operas," on Oct. 11 at the Hotel Figueroa. . . . Radie Britain's Prelude to a Drama will be performed by the Atlanta Symphony Orchestra under Henry Sopkin on Nov. 18. . . . Dorothea Egea was heard in an Evening of Music for Piano at the Westchester Women's Club here on Oct. 17. . . . A series entitled Musicians in the Making began on Oct. 19 at the Beverly Fairfax Jewish Community Center with a recital by Richard Lesser, clarinet, accompanied by Joseph Weiss, and Dennis Merenbach, piano. . . . George Neikrug, cellist, gave a recital at Kama Conservatory, Glendale, Calif., on Oct. 24; the conservatory presents one artist concert each month.

MARVIN HAYES

Wins Recital Appearance

Marvin Hayes, bass, will appear on Dec. 1 in a concert for Evenings on the Roof, Los Angeles, as the winner of a contest held by the Roof management last spring. He shares the program with Marjorie Low, winner in the women's division. Mr. Hayes will give a recital on Feb. 16 in the Artists' Series at Occidental College. A pupil of William Vennard, he began study with him in 1948 at the School of Music, University of Southern California, where he will be graduated next February. He has coached repertoire with Gwendolyn Williams Koldofsky and Lotte Lehmann, and won the Atwater Kent Auditions in 1950. Mr. Hayes was soloist with the Utah Symphony under Maurice Abravanel in Handel's Judas Maccabaeus; also in Bach's St. Matthew Passion, Carl Martin conducting, at U. of C. in Los Angeles; and in the Song of Anguish by Lukas Foss with the USC Symphony under Ingolf Dahl.

Phalen Tassie Students Appear

SAN FRANCISCO.—The Phalen Tassie Studios presented an evening of operatic arias, duets and trios at the Century Club here, offering excerpts from Nozze di Figaro and Carmen. Those appearing were Lois Blair Johnson, mezzo-soprano; Patricia Velsir, Beverly Keaton, Kathleen Ettinger, sopranos; John Howard, baritone; and John Downing, tenor. Nancy Cronburg, winner of an Atwater Kent award, will give a debut concert at the Marine's Memorial Theatre on Nov. 18 under the management of Spencer Barefoot.

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St. Louis Symphony To Tour Southwest

ST. LOUIS, MO.—Beginning Dec. 1, the St. Louis Symphony Orchestra will invade the Southwest for the first time since 1942 and will cover seventeen cities in eight states. Vladimir Golschmann, who begins his 22nd season as conductor and musical director, will lead the orchestra on the tour. The itinerary includes: Dec. 1, Topeka, Kan.; Dec. 2, Wichita, Kan.; Dec. 3, Tulsa, Okla.; Dec. 4, Fayetteville, Ark.; Dec. 5, Texarkana, Ark.; Dec. 6, Dallas; Dec. 7, Ft. Worth; Dec. 8, Kilgore, Tex.; Dec. 9 and 10, Ruston, La.; Dec. 11, Beaumont, Tex.; Dec. 12, Galveston, Tex.; Dec. 13, Houston; Dec. 15, New Orleans; Dec. 16, Baton Rouge, La.; Dec. 17, Greenville, Miss.; Dec. 18, Memphis, and Dec. 19, Decatur, Ala.

The local season was begun on Oct. 18, and to the already published list of soloists Elena Nikolaidi, contralto, has been added.

Municipal Opera Statistics

Final figures for the St. Louis Municipay Opera season showed a total attendance of 734,270, an increase of 1244 over last season. This was considered quite satisfactory in view of the extreme heat spells and the competition provided by telecasts of the two conventions. Two of the 88 scheduled performances were cancelled on account of rain. The guarantors who underwrote this thirty-fourth annual season, were reimbursed for the full amount of their advance.

Annie Get Your Gun, produced for the first time on the Forest Park stage, during the two final weeks, had an attendance of 147,099. Show Boat, which opened the season, with eleven performances was next, with an attendance of 99,083. The other totals were: Sally, 51,371; Cat and the Fiddle, 45,139; Rose Marie, 60,907; Student Prince, 58,740; Bartered Bride, 40,533; Countess Maritza, 45,295; Mlle. Modiste, 39,241; Naughty Marietta, 64,209, and Babes in Toyland, 63,653. O. C.

Varnay for Bayreuth Again

Astrid Varnay has been reengaged for the third successive year as principal dramatic soprano at the 1953 Bayreuth Festival, scheduled for 11 appearances, including Ortrud in the opening Lohengrin, Bruennhilde in the complete Ring cycle, and Isolde. Miss Varnay returned to New York on Oct. 20 for her annual tour, preceding her return to the Metropolitan Opera in January.

Gerald Smith for Town Hall

Among November recitalists for Town Hall is Gerald Smith, Chicago baritone, appearing there on Nov. 12. Besides classic selections, Lieder and a Massenet aria, his program includes the Don Quichotte cycle by Ravel, and other contemporary songs, John Duke's settings of Five Poems by Vincent McHugh, and Adam and Eve and Casey Jones by Ernst Bacon. Mr. Smith, after a summer of concert-giving in Iowa and Illinois, began his third year as professor of voice at Northwestern University. He is heard Sunday evenings in Orchestra Hall where he is baritone soloist with the Chicago Sunday Evening Club.

People's Symphony's 53rd Season

The People's Symphony Concerts, in their 53rd season, offer three series of concerts at the Washington Irving High School, at minimum prices, for students, workers and teachers. The Artists Recitals present Frances Magnes, violinist, Nov. 8; Pierre Fournier, cellist, Nov. 29; Gina Bachauer, pianist, Dec. 6; Rudolf Firkusny, pianist, Dec. 20; William Kapell, pianist, Jan. 24; Szymon Goldberg, violinist, April 18. In the Chamber Music Course are Quartetto Italiano, Oct. 4; Budapest String Quartet, Nov. 22; Juilliard Quartet, Dec. 13; Hungarian Quartet, Jan. 10; Loewenguth Quartet, Feb. 7; Paganini Quartet, Feb. 28. The Chamber Music Festival presents the Saidenberg Little Symphony, Oct. 18; Quartetto Italiano, Nov. 1; New Music String Quartet, Feb. 14; Budapest String Quartet, March 14; the Amadeus Quartet, March 28; Eugene List and Carroll Glenn with quartet, April 11.

Wilmington to Have Opera Series

WILMINGTON, DEL.—A season of opera will be opened here on Nov. 16 when the Delaware Philharmonic Grand Opera Society presents La Traviata, with Lucia Evangelista, soprano; Kayton Nesbitt, tenor, and Frank Guarrera, baritone. Musical and artistic director of the series is Carlo Moresco, and organizing directors are Antoinette Franzosa and Joseph Giampietro. Honorary chairman of the society is the Hon. J. Caleb Boggs, Republican candidate for Governor of the State of Delaware.

Brooklyn Institute Courses

The 1952-53 major concert series presented by the Brooklyn Institute of Arts and Sciences at the Academy of Music in that borough will include Vladimir Horowitz, Nov. 11; Jan Peerce, Nov. 25; Erica Morini, Dec. 9; Societa Corelli, Roman string orchestra, Jan. 13; Isaac Stern, Jan. 27; Armand Basile, pianist, winner of American Artists' Award for 1952, Feb. 10; Helen Traubel, Feb. 24; Artur Rubinstein, March 10; and the Israel Folk Ballet, March 24. The Boston Symphony, under Charles Munch, will give five Friday evening concerts on Nov. 14, Dec. 5, Jan. 16, Feb. 13 and March 13. The third annual edition of Fun with Music, featuring Dorothy White, a series for young people, on five Saturdays at 3 o'clock, Dec. 6, Jan. 10, Feb. 7, March 7 and April 11, will be presented in cooperation with the Brooklyn Music Teachers Guild.

Chamber Music Associates' Season

The second season of the Chamber Music Associates at the Brooklyn Academy of Music will include five Wednesday evening concerts on Nov. 19, Dec. 17, Jan. 28, Feb. 25 and March 25. Appearing will be the Kroll, New Music, and Juilliard Quartets, Lois Wann, oboists; Luigi Silva and Harvey Shapiro, cellists; Dorothy Minty, violinist; Joseph Wolman, pianist, and others. Five informal workshops in ensemble playing for amateurs, conducted by Mr. Wolman; a similar number for advanced amateurs; and five chamber orchestra workshops are also announced. A musicians' registry as a clearing house for those who wish to form their own ensembles and circulating library of chamber scores are features.

Piasecki for Plainfield Symphony

PLAINFIELD, N. J.—Walter Piasecki, young American conductor, who for the past four years has been director of the Staten Island Symphony, has been engaged as conductor of the Plainfield Symphony, now in its 33rd season. The series will include a children's concert in addition to five regular programs. Louis J. Bostelmann, who has retired after 24 years at the head of the organization, has been made conductor emeritus.

Kreutz at U. of Mississippi

Arthur Kreutz, composer and violinist, American Prix de Rome, Guggenheim Fellowship and Sinfonia Award winner, has been appointed assistant professor of violin and composition at the University of Mississippi.

Boston Orchestra Gives U. S. Works

By Jules Wolffers

BOSTON.—With the recital season unusually slow in getting under way here, the bulk of the Hub's musical activity is centered at Symphony Hall where Charles Munch continues the gradual change that is shaping the Boston Symphony Orchestra into an instrument to suit his style and temperament.

The second pair of Friday-Saturday concerts, Oct. 10 and 11, featured the first Boston performance of Walter Piston's Fourth Symphony. A warmly emotional, almost programmatic flavor endeared the work to the majority of the listeners. As in all the Harvard composer's music, logic and craftsmanship provides a beautiful technical framework for his ideas. Yet it is possible that Piston expresses himself best in more abstract and classic outlines.

This work, together with the opening Handel Concerto Grosso, Op. 6, No. 4, (a "first" at these concerts), the Schubert Fifth, and the Wagner Prelude and Liebestod from Tristan, were all done with energy and enthusiasm by the conductor.

Copland Score Presented

Mr. Munch continued his welcome accent on American music for the third pair of concerts the following week by listing Copland's Appalachian Spring. If at present the conductor has not yet fully absorbed the flavor of what might be termed the American idiom, continued familiarity with works of this country will eventually give him understanding of the style which he obviously can gain in no other way.

At this concert Symphony patrons had an opportunity to hear the new first flute, Doriot Anthony, first woman to occupy a leading chair here. In the Bach Suite No. 2 for Flute and Strings, Miss Anthony showed musicianship of high order, although her tone is on the small side and her timbre mostly of one color. Munch has stated that Miss Anthony was the best American flutist available, which says a lot for the attractive young artist. If it was impossible to engage one of the leading European virtuosi, then Miss Anthony was probably as good a choice as could be made.

Lelia Gousseau in Debut

Another woman soloist was present in the person of Lelia Gousseau, French pianist making her first Boston appearance in this, her first visit to America. It is indicative of her thoughtful and serious approach that the soloist chose the Beethoven "Emperor" Concerto rather than a more glittering work. While her performance was not of a type to arouse the greatest enthusiasm among listeners, one respected Miss Gousseau for the quality of her refined and sensitive interpretation.

Roussel's gossamer, ephemeral Spider's Feast ballet, op. 17, also made its first appearance at these concerts. This excursion into insectdom was done with all possible lightness and iridescence.

Boston's biggest bargain in music (excluding, of course, the veritable host of free concerts) got off to an auspicious start with a full house present for the Thursday evening open rehearsal. With students seeming slow to take advantage of this golden opportunity to see and hear the orchestra under final rehearsal conditions, (at $7 for six monthly two to three hour sessions) the general public was given the chance to take advantage of this offering since all the BSO subscription series are sold out.

Recitals

Among the few opening recital events, Herman Gentt disclosed a baritone voice of rich potential at Jordan Hall, although more experience will be needed to smooth off some rough edges here and there.

The violinist, Willy Frey, late of Germany and Japan, and now a member of the Houston Symphony, made several appearances here before his departure for Texas, including an interesting and well-played concert with Fredric Popper, pianist, for the Gordon College series. He was heard in Handel and Beethoven Sonatas, the Mendelssohn Concerto and some Szymanowski items.

Robert Shaw Singers Touring

Robert Shaw and his group of singers and instrumentalists began their fifth annual tour of the United States in October.

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SILHOUETTES By MARY CRAIG

Sees Solution to Our Opera "Problem"

Anthony Marlowe, American tenor, currently singing leading roles at Covent Garden, London, recently came home for a vacation trip and brought with him several excellent formulae for opera promotion in this country.

The tenor has a wealth of background experience to qualify for expert suggestion. A graduate of Curtis Institute of Music, he made his formal debut at 17 with the Philadelphia Opera Company. "But I had been in opera since I was a child," Marlowe relates "At eight I sang the Shepherd in Tosca. My people were of Viennese extraction and music was in my blood."

After Philadelphia, Marlowe was engaged by the Metropolitan Opera, where he appeared for five years, also with the Chicago and San Francisco Operas, in Rio de Janeiro and at the Teatro Colon in Buenos Aires. He went to Italy for extended repertory and sang leading roles in Rigoletto, Tosca, Traviata, Lucia, Butterfly, Trovatore, Cavalleria, Faust and others of the lyric tenor category. On a trip to England for TV engagements, he was auditioned by David Webster and Sir Steuart Wilson for Covent Garden.

The story of his actual engagement is interesting. Marlowe and his wife attended a performance of Pique-Dame as a diversion. Suddenly he was given an authoritative tap on the shoulder and asked if he could sing Cavaradossi two nights hence. He could and did, and was immediately engaged for the Duke in Rigoletto—learning the part in English and three days (though not too accurate in text, he confesses) and received a contract for the remainder of 1950 through 1952. He has returned to Covent Garden to sing again this year with the company and also to have Continental appearances.

ANTHONY MARLOWE as the Duke in Rigoletto.

Recommends American Opera Subsidies

For growth in opera performance and singer opportunity in America, Marlowe said, "First we should have a resident company in Washington, and opera should be done in English. We're a nation of 150 million people and ours is the only capital city I know which does not have its own opera—government sponsored, of course.

"Secondly, every city with a population of over 750,000 should have its own municipally-sponsored opera theatre. Personally, I would settle for five such organizations as a start. There are many ways of handling these groups—Covent Garden, Sadler's Wells, Berne (Switzerland) and others have solved the problem. A municipal opera could function locally and also have a tour schedule of its own state.

"The ideal is a combination season in which singers, dancers, actors are engaged on a twelve-month salary basis. The program calls for opera, ballet, legitimate drama. Each group works 10 months, has one month vacation, one month rehearsal, alternating so the theatre is seldom, if ever, dark.

"My third *must*," Mr. Marlowe continued, "is more opera in English to eliminate the 'awesome grandeur' and to bring the lyric drama into the entertainment field. It can be done, as the Broadway parodies indicate. Understanding brings enjoyment. For example, while I have nothing against a good opera commentator, my grievance is that any explanation is needed." He mentioned The Ring given in German with Furtwaengler in Milan. There were many empty seats, the Italian opera-lovers refusing to listen to a foreign tongue.

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Pointers for Singers

In suggestions to students who hope and plan for an operatic career, Anthony Marlowe advises the use of intelligence as well as diligence. "So many young singers stress the number of hours they vocalize. What is accomplished is an ignored factor. And why not take time for basic musicianship, for chamber music and symphonic recitals, for the study of song form?

"A real *don't* is—never imitate another singer. Every voice is individualistic, or should be. Never take lessons from records. Learn to emphasize your own particular qualities. A cooperative spirit with fellow artists is most vital—a superiority complex never makes friends or influences people favorably. And one needs friends in this business."

Baklor Singers in Recitals

Artist-pupils of Elsa Baklor were heard in Carnegie Recital Hall on Oct. 5 and 6. In these two concerts, Mme. Baklor, singer and teacher, presented a group of young professionals from her Baltimore studios. The voices possessed unusual merit. Individual talents were marked even in the varying stages of training, and several of the singers appeared ready for a debut with orchestra or in solo recital. The programs listed arias and duets, selected from the larger scores, a few interspersed songs and waltz airs, and one group of Wolf and Brahms lieder. Arpad Sandor was at the piano for both programs.

On the roster were Paul Reichlyn, young lyric tenor; Alvery Ruppersberger, who possesses a warm, smooth baritone voice; Gilda Brown, dramatic in voice and temperament; Rose Rosett, charming lyric-coloratura; Tanya Lear, with the brilliance and range suitable for the role of Mozart's Queen of the Night; Elaine Scott, lovely in appearance and vocal timbre; Paul Nachlas, well-schooled romantic tenor; Toby Mazaroff, who makes a delightful picture on stage and has a very promising light coloratura voice; Marcia Klamner, another fine young coloratura with excellent style; Phyllis Frankel, who has an exceptionally beautiful long-ranged soprano voice, which she employs with musical taste and technical skill; and Robert Wilson, who combines a rich tenor voice with the inestimable gift of audience appeal.

M. C.

Georgiana Bannister Heard

Georgiana Bannister, soprano, was heard in a song recital at Circle in the Square, New York, on Oct. 13. A program out of the usual included a Bach aria, a group by Spohr (assisted by Abram Klotzman, clarinet), five works by Schoenberg, eight songs by Poulenc, and a mixed group in English by Thomson, Bennett, Gruen and Bergsma. Miss Bannister was accompanied at the piano by Otto Guth.

Concert Artists Guild Program

The Concert Artists Guild, Inc., presented their first musicale of the season on Oct. 18 at Steinway Concert Hall. The artists were Esther Fernandez, pianist, with Thea Glussmann at second piano; Ara Charles Adrian, tenor, accompanied by Sally Leff; and Gabriel Banat, violinist. The Concert Artists Guild is a non-profit organization, of which Mme. Simon Barere is president. The next event is scheduled for Nov. 23.

Soloists Named for Portland

JAMES SAMPLE

PORTLAND, ORE.—Soloists for the Portland Symphony Orchestra's series this season, under its conductor, James Sample, include for the ten Monday evening concerts: Friedrich Gulda, pianist (opening concert, Oct. 27); Frederic Rothchild, Portland pianist; Vronsky and Babin, Grant Johannesen, Nathan Milstein, Lauren Sykes, Portland organist, Roman Dukson, cellist, Rudolf Firkusny and Jennie Tourel. The Portland Symphonic Choir and 150 school singers will appear in Pierné's The Children's Crusade. The Friday evening series, beginning Nov. 7, and including five events, will present Nicola Rossi-Lemeni, Yehudi Menuhin, Valentina Oumansky, dancer, Marie Rogndahl, Portland sopprano, and Oscar Levant. Mr. Sample has prepared interesting orchestral works for each concert. Arthur Fiedler will be the guest conductor of one program.

Frank Andrews, president of Ellison-White Bureau, announces that the Greater Artists series will present Lily Pons, James Melton, Zino Francescatti, the De Paur Infantry Chorus, Ana Maria and her Spanish ballet. E. H.

Charles Paul Leads "Pops" Series

Charles Paul, well known as a radio and television conductor and composer, and musical director of the Carnegie Hall Pop concerts at Carnegie Hall on Oct. 1, 3 and 4, drew a good-sized audience to these events. Programs of considerable diversity were interpreted in a straightforward and forceful way. Mr. Paul makes the orchestra sound well, though sometimes he has a tendency to dynamic exaggerations. Otherwise his readings held much tonal color, and proved his familiarity with many of the stylistic requirements.

Margaret Roy sang the vocal part in Falla's El Amor Brujo suite competently. With Ruggiero Ricci as soloist, Mr. Paul presented the local premiere of Joaquin Rodrigo's Concert d' Été for violin and orchestra. Mr. Ricci is one of the best young violinists before the public, and he gave a stirring reading of the Iberian music. The work is effective, written smoothly and makes fine use of the possibilities of the solo instrument. The Spanish characteristics of the concerto are unmistakeable. While not great music, it makes for very pleasant listening, especially in the Messrs. Ricci's and Paul's devoted interpretation.

The purely orchestral fare was colorful, ranging from Mozart to Ravel, and including Mozart's "Haffner"' Symphony, Berlioz' Roman Carnival Overture, Barber's Overture to The School for Scandal, Ravel's La Valse and Tzigane (with Mr. Ricci as exceptional soloist in the latter), Weinberger's Polka and Fugue from Schwanda, Ibert's Escales and Prokofieff's Classical Symphony, also the rarely heard and very charming Little Symphony by Harl McDonald, representative of contemporary American music. The audiences were most appreciative.

H. W. L.

Four Artists in Joint Recital

Mary Maiuzzo, dramatic soprano; Sara Reale, coloratura soprano; Ralph De Berto, tenor ,and Robert Baid, baritone, gave a joint recital in Carnegie Recital Hall on Oct. 19. Edward Utley was a capable accompanist. The program consisted mainly of operatic airs and duets by Handel, Puccini, Donizetti, Cilea.

Miss Maiuzzo displayed an exceptionally pleasing, vibrant soprano voice with strong dramatic tendencies, highly effective in the Act III duet from Verdi's Aida, with Mr. Baid. Mr. De Berto's rich tenor voice of ample proportions was heard to advantage in the Lamento di Frederico from Cilea's L'Arlesiana. Mr. Baid's smooth, warm baritone voice was at its best in the Aida duet with Miss Maiuzzo, in addition to some good singing in the Handel aria from Serse. Miss Reale, the possessor of a vocal equipment of lovely lyric-coloratura quality and range, sang The Nightingale and the Rose of Strauss with smoothness and considerable artistry; also the Fiedermaus "Laughing Song," the latter lacking at times some of its innate sparkle and spontaneity. The concert closed with the four singers participating in the quartet from Rigoletto. L. C.

Seeks "Restful" Prize Score

An award of $1,000 for an orchestral work "restful and reposeful in spirit" and of ten minutes' maximum duration has been founded by Edward B. Benjamin, of New Orleans and Greensboro, N. C., and is to be given annually through the North Carolina Symphony, to a composer of the U. S. or Canada. The works, to be judged by a committee appointed by Benjamin Swalin, conductor, must consist of one movement in any form and be written for a small orchestra without piano or choral parts. Details may be obtained from North Carolina Symphony, Box 1211, Chapel Hill, N. C. . . .

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Chicago Symphony Soloists Score

By René Devries and Dosha Dowdy

CHICAGO.—The Chicago Symphony Orchestra concerts of the past two weeks held features of particular interest, with the first performance here of Honegger's Fifth Symphony and the reappearance as soloist with the orchestra of Irmgard Seefried at the first Tuesday concert of the season and the following Thursday-Friday pair.

In Handel's aria, Piangero la sorte mia on Tuesday, the famous soprano somewhat disappointed this reviewer, for she displayed a lack of resonance in the low and medium register. But in the aria With Verdure Clad from Haydn's The Creation, she lived up to the exalted reputation that had preceded her and in Per pieta, ben mio from Mozart's Cosi fan Tutte and the same composer's Deh, vieni (Nozze di Figaro) the writer was taken back to the turn of the century when Marcella Sembrich reigned supreme as a Mozart interpreter. The attractive artist has more than a gorgeous voice, she understands the art of interpretation as well as that of voice production.

The program began with the playing of a Vivaldi-Fanna Sinfonia in B minor for strings ("Al Santo Sepolcro") as a memorial to Frederick Stock, marking the tenth anniversary of his death. Kubelik and the men of the string section put their hearts into a reverent reading of the work, given its first performance at this concert.

The interest which the imposing opening of the Honegger Symphony aroused was sustained throughout its understanding and communicative performance. Other works programmed were Gluck's Overture to Iphigenie en Aulide and symphonies of Schubert (No. 7) and Mahler (No. 9).

Arthur Benavie's Recital

A violinist of quality, Arthur Benavie, assisted by Margot Smith at the piano, launched a series under the Bertha Ott Concert Management in Kimball Hall on Oct. 10. Young but well trained in his *métier*, the newcomer showed attributes which promise a successful career. His performance of the Beethoven "Kreutzer" Sonata gave him full opportunity for the display of his solid technic and to bring forth his silvery, though not always sonorous tone. In Miss Smith the recitalist had an accomplished accompanist who gave forceful support when necessary. With Bach's Chaconne, for violin alone, we were further able to formulate a correct idea of Benavie's talent, which warrants keen interest. The program's second half contained Mozart's Concerto No. 5 in A major, Bloch's Nigun, Banjo and Fiddle by Kroll, and Paganini's Moses Fantasy.

Pro Musica Trio Opens Season

The Pro Musica Trio—Nina Mesirow-Minchen, piano, Ennio Bolognini, cello, Fritz Siegal, violin—opened its series of concerts sponsored by the Chicago Chamber Music Society at the Arts Club of Chicago on Oct. 8. The occasion drew a large audience eager to hear a first performance here of Martinu's Trio in D minor and the beautiful Beethoven Trio, op. 1, No. 3, which is a top favorite of the Trio's repertoire. Martinu's work (a commission from the Koussevitzky Music Foundation and completed in 1950) is still unpublished and was played from a photostatic copy of the manuscript. The artists gave a seasoned reading of the provocative and interesting work—fresh, musical, and with continuity of purpose. Throughout the concert there were revealed the zest, fine musicianship, and sincere dedication to performance one associates with the Pro Musica Trio.

Business Men's Orchestra Citation

The Chicago Business Men's Orchestra-Musical Courier Citation, to be awarded to the "Chicagoland individual or organization not engaged professionally in music, judged to have made the greatest contribution to Chicago's musical endeavors," will be presented for the second season at the orchestra's fall concert, Nov. 21. The judges, Edward Barry, Dr. Preston Bradley, Mrs. John Alden Carpenter, Randall Cooper and Mrs. Nicolai Malko, met on Oct. 20 to choose the winner of the Citation, to be announced when the presentation is made. There were 25 nominations for the award.

Dr. George Dasch, conductor of the Business Men's Orchestra since its founding 31 years ago, has programmed for the Nov. 21 concert Thomas' Overture to Mignon, an orchestration of a Brahms Sonata by Dr. Dasch, Prokofieff's Classified Symphony, and the Tchaikovsky Violin Concerto with Josef Piastro as soloist. The violinist, who also is a painter, will have an exhibition of his pictures in the foyer of Orchestra Hall on the evening of the concert.

Lake View Musical Society Guests

When the Lake View Musical Society opened its 57th season in its quarters at 666 Lake Shore Drive on Oct. 15, Mr. and Mrs. Rafael Kubelik and Mr. and Mrs. George Kuyper were guests of honor.

RALPH NIELSEN, Chicago lyric tenor, presented the Oct. 15 program for the Illinois Opera Guild, assisted by the Marlinn Piano String Trio—Alfred Aulwurm, violin; Marianne Carr, cello; Philip Warner, piano. He will also give this distinctive type of program in Joliet, Oak Park and Hinsdale, Ill., and in Gary, Ind., early in the season. Other important engagements scheduled for the tenor are as soloist with the Kansas City Philharmonic under Hans Schwieger, and concert and oratorio appearances in Michigan, Wisconsin, Indiana, Arkansas, Mississippi and Louisiana.

The program was given by some of Chicago's most gifted young musicians—Edith Lang, soprano; Margaret Bielski, cellist, and Irene Albrecht and Margo Smith, pianists.

Chicago Artists Ass'n. Opening

The Chicago Artists Association presented at their first program of the season in Curtiss Hall, Oct. 28, Valentina Morales, pianist, and Virginia Hellner, contralto, representing the Senior Artists group; and Virginia Milton, violinist, and Donald Olson, baritone, the Young Artists. Accompanists were Gladys Hemus, William Browning and Madeline Veith.

Illinois Opera Guild Launches Year

A spirited opening of the Illinois Opera Guild's 1952-53 season took place at The Arts Club of Chicago on Oct. 15. After discussion of interesting plans for the Guild's annual benefit—the opening night of the New York City Opera performance of Tosca, Nov. 12—an interesting program was presented by Ralph Nielsen, tenor, assisted by the Marlinn Piano String Trio. Mr. Nielsen, prominent as oratorio, radio and concert soloist, interpreted equally well early Eng-

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lish and French groups, and other songs in English. The latter included musical impressions titled Everything and Anything, by the talented young choral director, Jack Malloran. The Trio's works were by Brahms and Delibes, a Negro Spiritual and a Russian Gypsy Folksong. The gifted members of the ensemble are Alfred Aulwurm, violin; Marisane Carr, cello; and Philip Warner, piano.

Among the Artists

Bruce Foote, baritone, was guest soloist, and Leo Heim piano accompanist for the St. Michael Parish centennial concert presented in Orchestra Hall, Oct. 10.

Grant Fletcher has been appointed delegate to the International Festival of Contemporary Music, sponsored by the Carnegie Foundation during November, in Pittsburgh, Pa.

Young People's Concerts Begin

The first Young People's Concert of the season by the Chicago Symphony Orchestra, a program arranged to tell the story of "how an orchestra is born," featured as soloist the unusually talented 13-year-old Rochelle Liebling, pupil of Leo Podolsky. Extremely musical and beautifully trained, the young pianist gave a surprisingly mature and sensitive performance of Mendelssohn's Capriccio Brilliante for piano and orchestra.

Public Library Dance Series

During November the Chicago Public Library's Thursday and Friday noon hour programs will be devoted to lectures and films on the history and techniques of the dance. Bentley Stone, Chicago choreographer, dancer and teacher, gave the first talk, The Dance Has Many Faces, Nov. 6; Jimmy Payne, dance specialist and teacher, will speak on Primitive Dance and demonstrate typical rhythms with native drums, Nov. 13; and on Nov. 20, Bambi Linn and Rod Alexander will close the series with a talk on Popular Dance Forms. The Friday film program will open Nov. 7 with a series on modern dance and include Moor's Pavane, Desperate Heart and a sequence on Martha Graham and Doris Humphrey (made and loaned by Ann Barzel). Rhythm of Africa, Fable of the Peacock and another Barzel film on Katherine Dunham will be shown on Nov. 14. Films on the ballet will be viewed Nov. 21, and on Nov. 28 the series closes with Spanish Gypsies, Sky Dancers of Papantla and a film on Jose Greco loaned by Miss Barzel. Dance memorabilia and drawings by Carl N. Werntz will be exhibited in the Randolph street corridor, beginning Nov. 5.

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MYRON CARLISLE, baritone, who has been recently engaged on the faculty of the Chicago Conservatory, comes to the vocal department with wide musical experience, as teacher of voice and choral director, and as recitalist throughout the midwest and in England and France.

Heard in Portland

PORTLAND, ORE.—Catherine Petersen, violinist, gave a recital at Neighbors of Woodcraft Hall, assisted at the piano by Henri Arcand. Miss Petersen's artistry was especially evident in Brahms' Sonata in F minor, op. 120, No. 1. Also on the program were a Sonata in E minor by Marcello, Five old French Dances by Marais, and the Suite by Ernest Bloch.

For five years Miss Petersen has been a member of the Brodetsky Chamber Music ensemble, which concertized in California. A graduate of Illinois University, where she was granted a fellowship in musicology, she has opened a studio in Portland, and will be a member of the Portland Symphony this season. She has done solo work in Honolulu, and served in the U. S. Marine Codps.

ERNA E. HOEFS.

Sukoenig in Recitals

Sidney Sukoenig, pianist, and professor of piano at Syracuse University, on Oct. 8 gave a recital at the Bay Ridge High School, presenting a program of Brahms, Scriabin and Chopin works; he also appeared at the High School of Performing Arts in Manhattan on Sept. 22. Mr. Sukoenig was presented in a faculty recital under the auspices of the Syracuse University College of Fine Arts School of Music in Crouse Auditorium on Oct. 5, devoted to the Bach Partita in B flat, Beethoven's Sonata, op. 110, Brahms' Variations on a Handel Theme, and a mixed group by Chopin, Scriabin, Ravel and Bartok. The program was received with enthusiastic applause.

LONDON

(Continued from page 8)

matic power and is an actress of high intelligence. The Onegin was John Hargreaves, who sang with fervor and emotional insight. This opera, which has never previously attracted the public here, is now steadily winning favor.

The Sadler's Wells season at their own theater opened with the opera company presenting Faust, in cooperation with the Theater Ballet. The latter a few evenings later was seen in the first London performance of Reflection, Cranko's new ballet to music by John Gardner, a composer of original talents, a production premiered by this group at the Edinburgh Festival. It has a complicated and somewhat vague theme, but gives opportunities for effective dancing. Some good work was done by Elaine Fifield, David Poole, Donald Britton, Patricia Millar and Dirmin Trecv.

Fischer-Dieskau Impresses

The young German baritone, Dietrich Fischer-Dieskau, sang Schubert's Winterreise at the Royal Festival Hall. He made his London debut last year, when he created an exceptionally favorable impression in the Mass of Life under Beecham. He is only 27 and first appeared in public five years ago. I predict a brilliant future for this young artist; he has everything in his favor—an attractive appearance, subtle gifts of expression, a voice of beautiful quality capable of depicting every mood, and a ravishing *mezza-voce*. Already one of the finest lieder-singers of today, he is also an opera singer of the front rank and a leading baritone at the Berlin Opera. His breath control, phrasing and variation of tone color are indeed remarkable.

Mirovitch at Hartt College

HARTFORD, CONN.—Late in October, Alfred Mirovitch, eminent pianist and master teacher, began an extended series of master sessions at Hartt College of Music. Mr. Mirovitch is giving six lectures on The Command of the Keyboard and six master classes in addition to two special lectures for teachers on advanced methods and new teaching repertoire. A limited number of private auditions and lessons may be arranged. One full scholarship for the master classes and for private lessons is available for an advanced pianist. A piano recital by Mr. Mirovitch is also planned.

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Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Nov. 1. New York Philharmonic-Symphony, Dimitri Mitropoulos conducting, Yehudi Menuhin, soloist, CH, E; Cavalcade of Stars, TH, E; Cecile Dulac, soprano, CRH, E.

Nov. 2. New York Philharmonic-Symphony, Mitropoulos conducting, Yehudi Menuhin, soloist, CH, A; Jane Hobson, mezzo-soprano, TH, A; New Friends of Music, Aaron Copland concert, with Patricia Neway and the Juilliard String Quartet, TH, 5:30 p.m.

Nov. 3. Little Orchestra Society, Thomas Scherman, conductor, William Kroll, violinist, soloist, TH, E.

Nov. 4. Yoko Matsuo, violinist, Naumburg Foundation winner, TH, A.

Nov. 5. Juan Graham, pianist, TH, E; Ted Hart, baritone, Betty Wilson, soprano, chamber opera evening, CFCH, E.

Nov. 6. New York Philharmonic-Symphony, Mitropoulos conducting, Milhaud's Christopher Columbus, with Harrell, Dow, Lloyd, Brownlee, Scott, Anderson, and chorus, CH, E; Gerhard Kander, violinist, TH, E; Norman Clayton, baritone, CRH, E; Linda Babbitt, soprano, CFCH, E.

Nov. 7. New York Philharmonic-Symphony (same as Nov. 6), CH, A; Harry Shub, violinist, CH, E; Lillian Kallir, pianist, TH, E.

Nov. 8. Boys Town Choir, CH, A; New York Philharmonic-Symphony (same as Nov. 6 and 7), CH, E; Guiomar Novaes, pianist, TH, A; Ethel Colt, soprano, TH, 5:30 p.m.; Yvonne Balbous, soprano, CFCH, E.

Nov. 9. New York Philharmonic-Symphony (same as Nov. 6, 7 and 8), CH, A; New Friends of Music, American Chamber Opera Society, TH, 5:30 p.m.; Michael Field, pianist, TH, E; Armenian National Chorus, CRH, A; Mouzon Geraldine, contralto, CRH, E.

Nov. 10. National Orchestral Association, CH, E; Maryan Filar, pianist, TH, E.

Nov. 11. Frederick Marvin, pianist, CH, E; Oscar Gacitua, pianist, TH, E.

Nov. 12. Boston Symphony, CH, E; Gerald Smith, baritone, TH, E.

Nov. 13. New York Philharmonic-Symphony, Mitropoulos conducting, Joseph Szigeti, soloist, CH, E; Albeneri Trio, TH, E.

Nov. 14. New York Philharmonic-Symphony (same as Nov. 12), CH, A; Aldo Parisot, cellist, TH, E.

PASSED AWAY

MAY PETERSON (Mrs. Ernest O. Thompson), former Metropolitan Opera and concert soprano, died in Austin, Tex., on Oct. 8. She was born in Oshkosh, Wis., and studied at the Chicago Conservatory of Music ,and with Jean de Reszke in Europe. Her debut was made at Vichy in Manon and she later appeared at the Paris Opera-Comique. The soprano was a member of the Metropolitan in 1917-19 and 1921-23, among the roles she sang being Mimi and Micaela, and participated in many concerts there. Miss Peterson also appeared on the radio and in concert tours. She was married in 1935 to Gen. Ernest O. Thompson, Amarillo hotel owner, who was Texas Railroad Commissioner at one time. Her survivors include a sister and five brothers.

STUART THOMPSON, 67, former manager of the Cincinnati Symphony Orchestra, died in Stamford, Conn., on Sept. 29 where he was visiting his son. A graduate of the University of Minnesota, he also studied law and served in various advertising and other posts. From 1930 he managed both the Symphony and the Institute of Fine Arts in the Ohio city. His widow, son Stuart, Jr., and three brothers, as well as a grandchild survive.

SIR HUGH ROBERTON, 78, noted choral conductor, died in Glasgow Oct. 7. He was born in that city, and came into prominence with his Toynbee House Choir and later as founder and leader of the Glasgow Orpheus Choir, which he launched in 1906 with a group of 50 singers, many of whom could not read music. This organization became world famous, made annual appearances in London, and sang in the U. S. for the first time at Carnegie Hall under his direction in October, 1925. He was also well known as a festival adjudicator, made choral arrangements of Scottish folksongs, and was knighted in 1931. Last year he resigned from his choral conductorship and the group was disbanded.

CONRAD VON ZAWILOWSKI, 71, singing teacher, died in Berlin on Aug. 31. A pupil of Jean de Reszke, he was associated with Gustav Mahler at the Vienna State Opera for ten years, and later taught for 40 years in Berlin.

MOIS ZLATIN, 69, conductor, died in a New York hospital of a heart ailment on Oct. 9. He was born in Russia, studied at the Moscow Conservatory with Safonoff and Michael Ippolitoff-Ivanoff. After graduation he became a teacher in the opera department of that school, and conducted at Zimin's Opera House. Leaving Russia, he organized and conducted the Bulgarian National Opera in Sofia. Mr. Zlatin came to the U. S. in 1923 with Balieff's Chauve-Souris, returning here to conduct with Mordkin's Ballet, later with the Ballet Theatre. He also conducted for the De Basil Original Ballet Russe in 1946. A sister survives.

GRAHAM REED, 87, baritone and voice teacher, died at his home in Brooklyn, N. Y., on Oct. 16. Born in Brooklyn, he studied in Europe and made his debut at the Lyric Theatre, London. From 1905 to 1913 Mr. Reed was a soloist at St. Patrick's Cathedral, New York. He served as chairman of the voice department of the Chicago Musical College for a decade and as a guest teacher at DePaul University, later maintaining a studio in Carnegie Hall. Mr. Reed was a member of the American Academy of Teachers of Singing. His widow, a sister and a brother survive.

WILLIAM GRAY, 59, member of the viola section of the New York Philharmonic-Symphony, died on Oct. 7 at his home in Flushing, N. Y. Born in Stirling, Scotland, he took viola lessons from his father, a cellist, then attended Glasgow Normal School. At 12 he made his debut as violist in a quartet including three older brothers, one of whom, John, is a cellist in the Philadelphia Orchestra. He became an American citizen. Surviving are his widow, his father, four brothers and a sister.

ADELE DEBUSSY, 89, sister of the late composer, Claude Debussy, died in Lyon, France, on June 6.

RUDOLF SIECZYNSKI, 73, composer of the song, Wien, Wien, nur du allein, which has attained world popularity, died in Vienna last March, according to advices from Europe. He was an official in the Government of Lower Austria and wrote the lied in 1913, inspired by looking down on Vienna from the Kahlenberg.

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N. Y. City Ballet Series Among Fall Dance Plans

Two new works, both by Balanchine, have been announced for the New York City Ballet, which will open a six-week season at the City Center on Nov. 4. The first of the premieres will be shown on Nov. 11 and it will be a choreographic version of Mendelssohn's "Scotch" Symphony. The second, on Nov. 18, will utilize the Hindemith Metamorphoses. The company remains substantially the same with the exception of Nora Kaye who has left for Broadway's new show, "Two's Company." She will, however, appear on Sunday nights after the show has been launched in New York. . . . Carola Goya will speak on "Personal Observations on the Dance in Spain" at the Ethnologic Dance Center on Nov. 7. Other lecturers on the series are Dr. Marguerite Block, Ted Shawn, La Meri and Juana; D. D. Livingston will show some Ethnic Dance films.

Following an active summer season on television programs and appearances at Jacob's Pillow, Juana embarked on a coast-to-coast lecture tour under the auspices of the Women's International League for Peace and Freedom. During her travels Juana managed to get to Hawaii where she studied ancient and modern Polynesian dances and upon her return she plans to spend time among the Pueblo Indians in the South-West. In addition to her lectures at the Ethnologic Dance Center after the first of the year, she will give a recital at the YM&YWHA featuring two new suites—the Berber and Yugoslavian. . . . A non-profit organization, Northwest Friends of the Dance, which holds forth in Seattle, Wash., has scheduled five concerts for this season. On Oct. 18 the program was devoted to ballet; Nov. 15, Modern Dance; Jan. 17, Ethnic Dance; Feb. 28, Rhythmic Choir; Apr. 11, Chinese Dance. . . . Lillian Moore will tour Minnesota, North and South Dakota, Iowa, Wisconsin and Michigan during November, when her solo program will include classical and satirical dances.

R. K.

Steuermann at Theatre de Lys

The opening recital in the new Theatre de Lys, on Christopher Street in Greenwich Village, was given by Edward Steuermann, pianist, on the evening of Oct. 19. The program was unusual as it consisted of only three extended works, a pair of Schoenberg piano scores and Beethoven's 33 Variations, played with a notable intellectual understanding and technical mastery.

The Theatre de Lys, with Sheldon Suffer as musical director, as previously announced, will offer to members a series of plays and operas in concert form as well as recitals. The plays were to be launched with Frankie and Johnny, by John Huston, on Oct. 27, a production supervised by Mark Hughes. The concert hearings of operas, rare older works and modern novelties, will be given by a company including Lee Cass, Leslie Chabay, Yvonne Cianella, Phyllis Curtin, Norman Farrow, Ellen Faull, Donald Gramm, Grace Hoffman, Helen Laird and Martial Singher.

Nell Rankin Pittsburgh Soloist

Nell Rankin, mezzo-soprano of the Metropolitan Opera, appeared as soloist with the Harrisburg Symphony under Edwin McArthur on Oct. 14.

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MUSICAL JOTTINGS

Changes in the New Friends of Music include resignation of **Dr. Hans Rosenwald** as chairman of the board of directors, and the subsequent announcement by **Hortense Monath**, president, that six new members had been added to the board—**Rudolph G. Sonnenborn, Seymour Hacker, Mrs. Lucy Richardson Milligan, Alfred J. Kazin, Jacques Barzun** and **Samuel L. M. Barlow**. . . .

Laszlo Halasz, deposed musical director of the N. Y. City Opera Company, is reported toying with the idea of starting another lyric drama organization in Manhattan, with backing by a film group. . . . **Deems Taylor** filed suit in N. Y. Supreme Court for an annulment of his marriage to the former **Lucille Watson**, designer. . . . Some 150 attended the funeral service of **Frances Alda** on Oct. 8, at All Saints P. E. Church, Great Neck, L. I.; her ashes were flown here from Venice, where she died. . . . Composers conducting their works with the Ballet Theatre in its "Met" season on one evening, were **Morton Gould, Aaron Copland, Virgil Thomson** and **Leonard Bernstein**. . . . Four members of the "Met's" administrative staff—**Reginald Allen, Max Rudolf, John Gutman** and **Francis Robinson**—are listed for the first time as assistant managers this season. . . .

Osay Renardy was soloist of the opening concert of the Concerts Pasdeloup in Paris on Oct. 5, playing the Brahms Violin Concerto, **Albert Wolff** conducting; the concert was broadcast by the Radiodiffusion Française. . . . **Jovan Gligor**, baritone, won an award of $2,000 in a Vienna court from the State Opera there on grounds of a breach of contract, after he had proved his worth by singing arias for **Judge Franz Lahr** (former chief of the opera department of the Vienna Conservatory) in one of the city's concert halls, where the sitting was moved. . . .

Eleanor Steber while in Europe signed a contract to portray Elsa in Lohengrin at next summer's Bayreuth Festival. . . . **Giulia Bardi**, American soprano, sang Elvira in Bellini's I Puritani at the opening of the Monnaie opera season in Brussels. . . . A daughter, Victoria Alexandra, their first child, was born to **Mr.** and **Mrs. Joseph Lippman**; father is an executive of NCAC and mother is Alix B. Williamson, publicity director. . . . **Ljuba Welitch, Gertrud Grob-Prandl** and **Hans Braun**, members of the Vienna State Opera, will appear at Covent Garden this fall. . . .

The City of Vienna has acquired the **Strauss**-Simon and **Strauss**-Meyszner collections of autograph scores and mementoes of the Waltz King and others, for the sum of 300,000 Austrian schillings; private owners retained single objects including original score of Fledermaus and the Boesendorfer grand piano of the composer. . . .

Clemens Krauss and **Joseph Marx** were appointed honorary members of the Vienna Academy of Music and Dramatic Art; further documents of honorary membership were forwarded to **Paul Hindemith, Wilhelm Furtwaengler, Lotte Lehmann, Bruno Walter** and **Grete Wiesenthal**, dancer. . . . The Raimundtheatre in Vienna will be reopened as a home for operettas in December, to be subsidized from the Kulturgroschen Fund. . . . **Jon Crain**, tenor, made a successful debut as Alfredo in Traviata with the N. Y. City Opera Company. . . . The St. Petersburg, Fla., Symphony is being formed by **Leon Poulopulos**, who will conduct it. . . . **Claudio Arrau**, pianist, returned from his second tour of South Africa, in which he played 16 concerts in five cities during four weeks, opened his American itinerary in Boston, Oct. 19. . . . Sarah Lawrence College has received a gift of $200,000 for a new Student Arts Center from **Curt H. Reisinger**; new structure will include a semi-arena style auditorium, theatre workshop, chamber music hall, practice rooms, studios for modern dance and costume design. . . . **Thomas Scherman** will serve as advisor for the formation of "The Littlest Orchestra Society," of 20 children, at Hunter College Elementary School. . . . **Clifton Fadiman** has been engaged as quizmaster for the critics' Congress, feature of the International Contemporary Music Festival in Pittsburgh during Thanksgiving week; panel will include **Carlos Chavez, Alfred Frankenstein, Eric Newton, Virgil Thomson** and others. . . .

Sir Thomas Beecham commissioned a symphonic poem by **Richard Arnell** which provides a musical portrait of **Lord Byron**. . . . Verdi's A Masked Ball, in a new English translation by **Edward W. Dent** opened new Covent Garden season on Oct. 23. . . . **Otto Herz** returned from Europe, where he was with the Porgy and Bess company in Vienna and Berlin and accompanied **William Warfield's** recitals in both cities and that of **Helen Thigpen** in Berlin. . . . **Lew Christensen**, director of the San Francisco Ballet Company, has been appointed administrative director of the New York City Ballet, and will produce a new work, Gloriana, in honor of the coronation of **Queen Elizabeth II**. . . .

Paul Aron, pianist, has been invited by the radio stations in Munich, Stuttgart, Cologne and Baden-Baden to give a contemporary program of works by **Harold Shapero, Norman Dello Joio** and **Lukas Foss**. . . . Marking the 25th anniversary of **Isadora Duncan's** death, 257 water color sketches and paintings of her by **Abraham Walkowitz** were exhibited at the Central Branch of the New York Public Library. . . .

Herbert Fryer, British pianist, marked his 75th birthday by giving a benefit concert in London for the Musicians' Benevolent Fund. . . . July 20 marked the 200th anniversary of the death of **John Frederick Pepusch**, who arranged the music for **Gay's** Beggar's Opera. . . .

King Frederik of Denmark conducted the Royal Orchestra in a private concert at the Odd Fellows' Palace in Copenhagen, giving **Weber's** Euryanthe Overture and **Mozart's** G Minor Symphony.

A String Quartet by **Gisella Selden-Goth** was performed and broadcast by the Torino Quartet of the Radio Italiana on Sept. 9.

An original American chamber opera is being sought by the Theatre de Lys, 121 Christopher St., New York. . . . The New Symphony Orchestra, under **Maurice Bonney**, gave its first concert at the Needle Trades Auditorium with **Marilyn Wright** soloist in **Samuel Barber's** Violin Concerto. . . . A son, Michael, was born to **Regina Resnik**, "Met" soprano, the wife of **Harry W. Davis**. . . . **Patricia Jane Miller** and **Howard Stein**, a vice-president and director of the Music Corporation of America, were married in New York on Oct. 14. . . . **Clarence E. Cramer**, Chicago manager, and his wife, the former **Kathryn Browne**, contralto, are the proud grandparents of twins born to **Robert** and **Jean Cramer**, of Woodbury, N. J. . . .

The Budapest String Quartet cancelled five concerts at the YM and YWHA, New York, because of an injury suffered by **Joseph Roisman**, first violinist.

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NEW PUBLICATIONS IN REVIEW

A Gilbert and Sullivan Book

Some 430 lively and well-documented pages are handsomely set forth in Leslie Bailly's The Gilbert and Sullivan Book (Cassell & Company Ltd., London, British Book Centre, Inc., New York, $10). Besides the Chinese red jacket, devoted to The Mikado, there are ten color plates of costume designs of various periods, and of souvenir programs for the Savoy operas and for the less well fated efforts of Gilbert and Sullivan as separate theatrical creators.

The text draws on actual letters and diaries of the principals as source material, and on personal recollections of close friends and associates of the pair. There are ample biographical details, not only of the two main figures, but of the manager Richard D'Oyly Carte, who completed the triumvirate responsible for the Savoy productions. The differences between the three, culminating in the Carpet Quarrel and the ensuing comic-opera lawsuit, are carefully traced. Justice is done the admittedly irascible Gilbert for patience he displayed for many years with the admittedly more amiable Sullivan when the latter showed querulous uneasiness that they were producing plays by Gilbert with "incidental music by me," and also with Sullivan's recurrent attacks of "artistic conscience" when he feared he was "wasting" his talents on lighter works.

The book also gives a picture of international copyright of the late Victorian and Edwardian times that should make modern composers thankful they are living today. Consider the plight of Gilbert and Sullivan, whose works could be—and were—"pirated" with blithe impunity in the United States. The only recourse was to put on an "authentic" production in New York and on tour, and thus show up the spurious offerings. This was done, very profitably, a couple of times, but the pirating continued, and one New York judge, of Irish extraction, provided what Mr. Bailly describes as "the following classic ruling: 'Copyright, or no copyright, commercial honesty or commercial buccaneering, no Englishman possesses any rights which a true-born American is bound to respect.'"

M. L. S.

Puccini Lovingly Portrayed

Immortal Bohemian, styled "an intimate memoir," by Dante del Fiorentino, the priest of a Brooklyn parish, is the most lifelike and endearing biography of Puccini yet to emerge in English (Prentice-Hall, Inc., N. Y., 232 pp., $3.50). Father del Fiorentino grew up in Lucca and his family knew that of Puccini for several generations. He gives a lively, colorful and large-hearted story of the composer's youth and middle years, which captures much of the beauty of Tuscany, the peasant pastimes, pranks, cooking, and hunting in which he delighted—also, providing a tolerant and even gently amused account of the opera creator's troubles with the feminine sex, his struggles with librettists and publishers, and especially some fine samples of his gusty humor and peccadillos. The later years and final illness are touched upon more cursorily.

On completing the reading, one has a feeling of knowing a minor master who was wayward, inspired, something of a dandy, especially earthy and hearty, but with keen judgment of the theatre and of the human heart—a sentimentalist. A certain ingredient of tragedy shadowed a career that was, in worldly acclaim, extremely rich.

One understands the operas better—and particularly Boheme—after knowing how closely their various elements formed part of the daily round of a man who was inspired, but also shrewdly promoted by a genius of the publishing world, Giulio Riccordi, his personal friend. There is a frank discussion of the famous case in which Signora Puccini denounced her servant Doria for a fancied liaison with Giacomo, and indirectly caused the girl's suicide, resulting in a court trial. Included in the book are some inimitable photos of personalities, pages from letters, and the like. Though this account may be gilded with some romantic touches, it seems essentially believable.

R. M. K.

For Children and Others

Playtime With Music, subtitled *Songs for Fun*, with lyrics and text by Marion Abeson, music and arrangements by Charity Bailey. (Liveright Publishing Corporation, N. Y.), is a most delightful song book with excellent choice of material, rhythmic and tuneful in pattern and melody. It is in good musical and poetic taste, with no hint of the grimly cultural practise-period. There are attractive riding and galloping songs; lyrical descriptions of favorite Zoo personages; catchy Kitchen Dance numbers, and an inimitable group of Hush lullabies including Jump Back, Little Toad and Little Gray Mouse. With these go colorful, clever illustrations by Sally Michel. The whole gay, imaginative work has interest and charm for the young in heart of any age. The dedication aptly reads: "For anyone who is or ever was a child."

Here's a How-de-do, by Martyn Green, is a chatty book of memoirs by the well-known singer, for some years a leading member of the D'Oyly Carte Opera Company, subtitled My Life in Gilbert & Sullivan (W. W. Norton & Co., 283 pp., $3.75). This is a lively memoir; anecdotes of the company abound, with sidelights on personalities, tours and the like. Not a deeply thoughtful but a breezy contribution to the mounting G. & S. literature, with a dozen interesting pictures. There are also some refreshing sidelights on American folkways as seen by the touring artist—not to mention the vagaries of critics.

New Notation System Described

The New Musical Notation, by Velizar Godjevatz, is a treatise setting forth details of a system of writing music devised by the author, who is both a musician and an inventor. He patented a new bow for string instruments, and in piano has studied with Breithaupt, Leimer (at Hanover), the late Xavier Scharwenka, with Kreutzer (at Berlin University), also at New College, Oxford and at Grenoble University. Among those who have commended his system are Bernard Shaw, Stokowski, Leichtentritt and Walter Piston.

His notation is described in the book, which also gives examples of transposition from conventional writing to the new method. Instead of a five-line staff, he employs a pair of three-line ones, with two semi-tones between the two staves. The unit interval, though its notes are written on successive lines and spaces, in this system is the tempered half-tone (of which the ratio of vibration is the twelfth root of two, according to its progenitor). For those wishing to represent smaller values in the musical notation, he suggests the use of duodecimal numerical fractions, besides the notes. In this musical notation, the whole numbers are represented by the notes themselves, and the fractionals may be added at the right side of the notes' heads. If the fraction is higher than a half, the difference between this fraction and the next higher whole number (note) can be written at the left side of the notes' head. Mr. Godjevatz obtains 144 intervals by the use of simple notes, without any sharp, flat or clef, and using one number only, the last placed before the staff.

The author maintains that his notation is useful to represent graphically the system of "cents" proposed by Alexander J. Ellis, English translator of Helmholtz's Sensations of Tone, and which is widely used for acoustical purposes. Under this treatment of acoustical data, a tempered half-tone is 100, and an octave (region) is 1,200. His system makes possible a representation of these values in two-digit figures, instead of three or four. It is also useful is representing microtones—such as quarter-, eighth-, and twelfth-tones. The tones of these musical systems are considered merely as fractionals of the dodecaphonic system in use for 250 years.

The actual advantages of this procedure of writing music will have to be tested by usage; musicians will certainly admit that it offers an accurate means of registering tonal effects.

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NEW MUSIC

For Orchestra: Symphony No. VI in one movement, by William Schuman, has been issued in Schirmer's Edition of Study Scores of Orchestral Works and Chamber Music. The 28-minute work, commissioned by the Dallas Symphony and premiered by it under Antal Dorati in 1949, opens with a Largo based on a plaintive theme announced by the brasses, and embroidered later by the woodwinds; this gives way to a contrapuntal Moderato con Moto with dissonances, then to a Meno Mosso bridging section ending in some subdued passages for the percussion; a spirited Leggeramente passage which leads to an Adagio, then to a wild Allegro Risoluto of interesting syncopated sort, finally to a Presto, and then to a Larghissima with breadth of effect for the finale. One of the more interesting recent American symphonic scores, it employs a large orchestra with many types of percussion, including bells. G. Schirmer, Inc. Score, $3 in U. S.; parts for rental.

Voice and Piano: Melodies Passagères, by Samuel Barber, is a cycle of five songs from the Poèmes Français of Rainer Maria Rilke. The text in French by the great German poet is exquisite, ranging from the gay moderato, Since All Things Pass, through a rapt genre picture in A Swan; a triste Grave in a Park; a buoyant The Bell Tower Sings, to the final regretful and hushed Departure. The style is influenced by modern French idioms, the vocal line of semi-parlando sort. Published for both high and low voices, the range being from E to G for the former. The piano accompaniment is fairly simple including ostinato effects in The Bell Tower section, with sustained chords in the bass. Well worth the effort of a sensitive interpreter. G. Schirmer, Inc.

Violin and Piano: Sonatina, by Werner Josten, is a new three-movement work of 20 pages, including a jaunty opening Allegro in minor, and spirited vein; a short middle movement, Espressivo, with Burlesca interludes, and a final Vivace with rapid-fire pattern requiring virtuosity. Modern in its harmonic style, it is for advanced performers, the last movement in particular rhythmically exacting. American Music Edition, N. Y., $1.50.

Mixed Voices: Contemplation, by Frederick Jacobi, is a setting for SATB and piano of a lyric by William Blake beginning "Who is this that with unerring step dares tempt the wilds, where only Nature's foot hath trod?" It abounds with philosophy about the limited stature of Man when measured against Nature. The setting is a poetic one, with a whirring accompaniment, and possesses a fresh, pastoral quality. Edward B. Marks Music Corp., N. Y., 30c.

Piano Solo: Short Sonata in F, and Pieces for Children, by Ray Green. The Short Sonata is a disarmingly simple suite of four short sections, titled Opening Movement, Pastorale, Chorale, and Ending Movement. The linear writing is clear, and the harmonies mildly harsh at times. A good structural sense is shown. Not too difficult. The Pieces for Children (which bear the subtitle . . . "and for grownups to make a note of") are designated simply Piece to Begin, March, Melody, and Pieces to End. They were written to introduce contemporary music materials to children. The melody in each uses both the major and minor third of the scale, and harmony is largely diatonic, but at times the chords "sound the major and minor third of a scale at the same time." American Music Edition, N. Y., $1.25 and 75c, respectively.

Women's Voices: Two Songs of Destiny, for three-part women's chorus, with piano accompaniment, by Irving Mopper. These are settings of two delightful poems by Emily Dickenson. Chartless tells about the certainty of heaven, although the speaker never saw it, and Astronomy describes the rise and fall of the sun. These are works for first and second soprano and alto, not too difficult, but requiring a fine interpretative sense. The harmonies have a slightly modern tinge. The latter number is particularly charming. 3 and 7 pp., respectively. Carl Fischer, Inc. 15c and 30c.

Mixed Chorus: Motets from Mexican Archives, collected and transcribed by Steven Harwick, and edited by Hugh Ross. The first series of these rare works from the 16th century, offered for the first time in a modern edition, are from MSS. in the Cathedrals of Mexico City and Puebla, showing European influence derived from training of various Flemish monks who taught music to the natives. The works are brief, for SATB, a cappella. Included are an excerpt from an Ave Maria Stella by Fructus de Castillo; four choruses by Fernando Franco, titled Blessed Lady, Job's Complaint, Plea to the Virgin, and Salutation; a Magnificat by Francisco Lopez, and an excerpt from a St. Matthew Passion by Juan Guttierez Padilla. 16c to 40c. Peer International Corp. Southern Music Publishing Co., Inc., N. Y.

Premieres for Pittsburgh

PITTSBURGH, PA.—The Pittsburgh Symphony opened its season on Oct. 31 with William Steinberg making his debut as the new conductor and musical director in works by Brahms, Hindemith and Beethoven. The schedule for the 26th season includes 20 pairs of concerts at Syria Mosque. Two American premieres will be Ernst Toch's First Symphony and Villa-Lobos' Fourth Concerto for Piano and Orchestra. In addition, 21 works will have their local first hearings. Scores in which vocalists participate will be Mahler's Second Symphony and Bach's St. Matthew Passion. Among the soloists announced are Rubinstein, Rudolf Serkin, William Kapell, Sigi Weissenberg, Fredrich Gulda, Bernardo Segall, pianists; Arthur Gold and Robert Fizdale, duo-pianists; Nathan Milstein, Isaac Stern, Szymon Goldberg, Samuel Thaviu and Henri Temianka, violinists; Theo Salzman, cellist; the Paganini String Quartet; Roberta Peters, Uta Graf and Jennie Tourel, singers.

Noah and the Stowaway Bows

A successful addition to the growing operatic repertoire of the American Lyric Theatre was Martin Kalmanoff's one-acter, Noah and the Stowaway, which received its premiere on Oct. 12. The work is a witty and effective satire. With a clever libretto by Atra Baer, employing the legend of Noah's Ark, it shows the universality of human nature and proves that hope prevails to heal its ills. The performance by necessity had to limit itself in its scenic production to the bare essentials, but the singers delved with enthusiasm into their assignments and won hearty applause. Also on the bill were Debussy's L'Enfant Prodigue: the musical sketch, Hey You, by Norman Meranus, and Kurt Weill's Down in the Valley. H. W. L.

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ANNUAL BOOKING ISSUE

Up and Down the Guild Keyboard

By Grace White

Opportunities for Students

The National Federation of Music Clubs will hold auditions for advanced musicians (ages 16-26) early in March. Applicants may write now to Ruth Bradley, 14 Washington Place East, New York 3, for information, enclosing ten cents for postage.

At the Colony Club on Park Avenue, Dec. 2, the Hour of Music will give Josephone Caruso, pianist, and Charles Dunn, baritone, a recital-appearance. Mrs. Royal Caparn is founder of this group, Mrs. Walter Naumburg, chairman, and Harold Henry, vice-chairman. Those wishing to audition for the next event should write promptly to the secretary, Mrs. Reginald Lanier, 123 East 35th St., New York City.

Music Careers, Inc., gives a one-year scholarship with Dr. Clarence Adler. Application should be made by letter to Dr. Adler.

Apply to May Etts for details on Young Artist appearance at Brooklyn Academy of Music.

Appearances of Members

Carl Friedberg gave a recital at Youngstown, Ohio, Oct. 12.

Chester Barris, professor of piano at Ohio Wesleyan University, is presenting a lecture-recital on Nov. 7 at Toledo Art Museum for the Northwest Section of Ohio MTA. He recently played a Tchaikovsky Concerto with orchestra at the University.

Guy Maier will hold classes for teachers at Texas Wesleyan College at Fort Worth, Nov. 10-12. Grace Ward Langford organized this class, now in its second year.

Walter Hendl addressed the Iowa MTA at their state convention in Sioux City in October.

Luisa Stojowski (Mme. Sigismond Stojowski) went to Poughkeepsie, N. Y., Sept. 18 to attend the wedding of two young people who met in her class: Marcella Pagnani (who formerly studied at Santa Cecilia Academy of Rome) and Emilio Osta (former pupil of Alberto Jonas). They will honeymoon in Europe and return to New York to continue their careers.

WINNERS . . . Mrs. Benjamin Kennedy of San Jose, Cal., and her pupils, Patricia Hardiman and Dorothy Frank. Mrs. Kennedy and Dorothy Frank each received $125 as a result of winning first prize in "Event 3B" in the Guild Recording Competition for 1952. Patricia Hardiman was awarded $1,000 in the Bank of America Achievement Contest in Fine Arts. Each girl won in the two-county auditions of Youth Concerts, Inc., at Stanford, and each received a full college scholarship—Miss Frank at Notre Dame College, Belmont, Cal., and Miss Hardiman at San Francisco College for Women.

Ralph Leopold, New York pianist, who judged Guild auditions for weeks in Southern California, was given receptions and dinners by the various local chapters there. Mrs. Lois Burkholder, Los Angeles chairman, was also guest of honor at these affairs, having instigated organization of much of the California field.

Dorothy White has been re-engaged by the Albany MTA (Louise Knight, chairman). An engagement before vacation was at Tufts Arena Theater in Boston. This will be the third season to present her series at Brooklyn Academy of Music, beginning in December.

Ann Chenée, president of the Piano Teachers Congress of New York, has joined the Guild. Miss Chenée gave her Piano Forums in Boston and Washington in October and will present her Bartok lecture at the Hoff-Barthelson School in Scarsdale.

The story of the "mantle of Elijah falling upon Elisha" applies to Doris Frerichs, who inherits the Carnegie Hall studio of Carl Roeder, his books and his teaching. Miss Frerichs' own pupil, Bonnie Bricker, a cash-prizewinner in the Guild, appeared as soloist with the Chautauqua Symphony in August. Miss Frerichs taught for thirteen years at Juilliard School of Music and is now on the faculty of Teachers College, Columbia University. She was soloist with the Minneapolis Symphony in the spring.

OPEN LETTER TO GUILD MEMBERS

By Irl Allison

Dear Guild:

Arkansas State Music Teachers' Association has named the evening of Nov. 7 as Guild Night during the annual AMTA Convention at Hot Springs, Nov. 7 and 8. Elizabeth Zug, whose playing in Dallas last year was so much appreciated, will give a recital, after which a brief Guild meeting will be held with notable Guild members of the State presiding. Dr. Marceline Giroir and Mrs. H. Grady Smith, program chairman, are responsible for this gesture of friendship. Mrs. Allison and I hope to attend and meet the many Guild members who now call Arkansas home and also hear Guy Maier, who will be there on Nov. 8.

Mr. and Mrs. Herbert Ricker are giving a luncheon on March 12, when they will be entertaining during the annual meeting of the Southwestern Music Teachers' Association at Oklahoma City.

Piano Guild Notes for October is on the press. It heralds the publication of a new Letter for Parents which will help Guild members acquaint patrons with the movement. Many items regarding Guild members are being carried over until the November issue for lack of space.

We wish to thank Guy Maier, Edwin Hughes, Hans Barth, Florence Fendler Binkley, Grace Hofheimer, Leo Podolsky, Grace Ward Lankford, Rosina Lhevinne, Silvio Scionti, Raissa Tselentis and others, who advised teachers studying with them to join the Guild.

Three cheers for Monte Hill Davis and Mary Nan Hudgins, our Guild Artists, who placed among the first ten women pianists out of 72 from 35 countries who entered the Geneva, Switzerland, Competition.

Cordially yours,

IRL ALLISON.

Mark Nevin has just returned from a European trip. In October he told something of his travels to the Piano Congress, and later in the month gave a lecture-recital at Carl Fischer Concert Hall on What's New in Music. . . . Hazel Dorey has returned to Williamsport, Pa., from her sixth European trip, this time enjoying study at the Fontainebleau School of Music. . . . Clara Loudenslager, president of the Ohio State MTA, and long a member of the Guild, has returned to teach at the Keith School of Music in Toledo after a stimulating summer in London, studying Ernest Chappel's work. She was a guest in the late Tobias Matthay's home and also in the studio of Myra Hess. . . . Mrs. Charles Malcolm, Guild adjudicator of San Antonio, sailed on the Queen Mary for an autumn tour.

Guild Jottings

Effa Ellis Perfield plans to come to New York from California to give a course on her new book, No-Thumb-Under. She writes that among the teach-

(*Continued on following page*)

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BERNICE FROST SAYS...

HYMN PLAYING

A letter from a Montana high school piano student states that her teacher wants her to have a better technic before making serious study of hymns. The pupil evidently feels she is ready for such study. Good hymn playing sounds so easy that it is not surprising many pupils think they can qualify before they are actually ready to do so. One must have a fine fluent technic, tonal control, good rhythmic sense and pedal facility to play hymns well.

Most teachers are desirous of giving hymn work as soon as possible, because so much is gained in this type of pianism. Also the need for good hymn playing is great. The experience of playing for Sunday School and church is most valuable, as is performing in school, since many of the songs used there are written in the four-part style of the hymn and require the same technic.

Teachers are pleased to have pupils express the desire to play hymns and will include them in the lesson assignments as soon as the pupil is ready for them. Thus, much is gained from the daily practice of hymns as well as the actual playing of them for services.

Which to Discontinue?

There are several pupils in my class who are not talented, and several others who do not practice regularly. Since I have a waiting list of eager and talented pupils, would it not be wise for me to ask some of the above-mentioned to discontinue their study? If so, which ones should first be asked to stop their study?

D. Y., Mass.

Any pupil who does not do satisfactory practice between lessons should not be permitted to continue them, whether there is a waiting list or not. In your special case, those who have not done regular practice can easily be dropped and the time given to those on your waiting list. Do not, however, discontinue the lessons of those pupils who may not show outstanding talent just because they have less innate ability. These pupils often need music more than those of greater talent.

Interesting Solos

Will you give the names of a few first-grade solos recently published? There is so much new material published, and so much of it is not good music, that I find it takes more time than I have to go over it all.

P. B., Calif.

Selecting good teaching material and reviewing the new releases are part of every piano teacher's work. It does take time for this, but as one teaches more and more, one realizes that the giving of the lesson is the least time-consuming of the many aspects of this work. The choosing of the best material for every pupil takes not hours hurriedly spent in the music store, but weeks of work in the studio.

The following are some delightful solos: Rain on the Leaves, by Keysor, published by Ditson: Fog Horn Warnings, by Tuttle, published by J. Fischer: Golliwogs' Dance, by Ibbotson, published by Flammer: Pelicans on Parade, by Miller, published by Willis.

Small Class

I have just resumed teaching this season and do not have enough pupils to give a recital of my own. What can you suggest as a means of giving my pupils experience in playing before an audience?

W. H., Tex.

Have each of your pupils play several numbers; in this way you can build up a program of about forty minutes. These solos may be taken from the regular lesson work and memorized. Perhaps some of the pupils could play two groups. If need be, you can give a short talk on some phase of music or read a short paper on the lives of several composers.

This should prove an interesting recital for the friend and parents. Give it in your home or the home of a pupil.

Transposition

How soon should a pupil be given transposition work? My pupils begin with the keys of G-F-C in this order. Is it too soon to begin to transpose when they begin reading in the key of F?

L. F., S. C.

The transposition work should always begin as soon as the pupil starts reading in his second key. Be careful that the transposing is done correctly and not by finger numbers. If you are avoiding five finger position melodies (which you should do as much as possible) your pupils will be thinking properly—that is, reading relatively from a positive location.

Good ear training exercises are found in transposing by ear. This should be done without using any music. It develops a key feeling, and can be used in all keys.

(*Continued from preceding page*)

ers "there is a new awareness that delights, inspires, leads to a better way" of teaching. . . . Maurine Stuart might almost be said to specialize in last-minute calls—this time for a half-hour program on Oct. 12 over WNYC, New York's Municipal Station. . . . Irene Rosenberg is now on Concert Hall Society Records. She and her sister, Silvia Rosenberg, will tour the mid-west in February. . . . May Etts will conduct a question-and-answer column in Guild Notes, published by Irl Allison in Austin, Tex. . . . Marceline Giroir and John W. Schaum have had the degree of Mus. D. conferred upon them by Southern College of Fine Arts, Houston. . . . The Associated Music Teachers League will have a musicale and informal social evening at the Norfleet School on Nov. 23, as announced by Rose Raymond, president. In his talk on Bach at the Associated League meeting in Steinway Hall, Russell Lanning stressed the importance of knowing the rules. "Freedom without rules is anarchy," he said. . . . Milton Schafer will carry on his teaching and coaching in Steinway Hall this year. He is a Juilliard graduate, has appeared in Guild auditions, won a cash prize in artist category, gave a successful Town Hall recital as a pupil of Alfred Mirovitch, and spent a year in Paris studying with Nadia Boulanger after several years in the army. . . . Barton Cantrell, who entered Guild auditions for years in Texas, has opened his own studio on Riverside Drive for coaching and accompanying. . . . The 1953 Guild Syllabus will be sent Guild members only upon request, since it contains very little new material.

NOTES ON NEW MUSIC

By Henry Harris

Songs

Israel, An Album of Songs, by Nachum Nardi, $2. 15 short songs by a foremost Israeli composer depicting life and human emotion in that new-old country. There is a broad range of expression from the proud religious songs to the songs of toil or those of humor. The music is largely minor and of expected modal touch. Words are in English and Hebrew, and artistic accompaniments prevail. Medium-low. E. B. Marks Music Corp., N. Y.

For Piano

Stepping High and The Flower Fairy, by Isabel Van Nort, 35c. Two additions to the library for beginners, each 2 pages with easy note patterns. Useful are some sensible practice suggestions found on the back cover. E. B. Marks Music Corp., N. Y.

For the Piano, by Robert Kurka, $1.50, and Arioso, by Edward Lewis, 60c. Titles for both these compositions are a little misleading. The first, a modestly named piece, is striking in ingenuity, musical invention and forcefulness. It is a kind of panoramic fantasy, giving a view of most pianistic devices except that used too often, the glissando. Not only a virtuoso stunt, it is a work of extensive invention and imagination, scaling many heights and emotions. Some 7 minutes long, it will be taxing for the artist to learn and for the listener too, because of its originality and wide range of thought. The Arioso does not have an anticipated long line of melody or even short phrases of cantabile; rather, it possesses short improvisational ideas which seem too often curtailed in their flow. Both of these are modern in harmony and structure, without leaning on worn-out styles of other composers. Mercury Music Corp., New York.

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DOWN PUBLISHERS' ROW

Revision of the copyright law in the light of the recently enacted Geneva Universal Copyright Convention will be discussed at a conference of music publishers at the Warwick Hotel, New York, at 2 p.m. on Nov. 12. Leonard Feist, president of the Music Publishers' Association of the U. S., said that the group is "going to develop a long term campaign to modernize obsolete sections in the law" and that "there will be fullest consideration of views of the entire music publishing industry." . . .

The first annual Festival of Contemporary Music sponsored by the University Composers Exchange, will be held at Valparaiso University on Nov. 15 and 16. This group was organized last year at this institution under the direction of Prof. Richard Wienhorst, who is its executive secretary. Membership is open to any college, university, or conservatory in Indiana, Ohio, Illinois, Michigan or Kentucky. The Exchange distributes mimeographed listings of its members' compositions, and performances are arranged by contact between interested conductors, performers and composers. Each member institution gives a yearly concert of contemporary works; and the group sponsors a festival of modern music annually on one of the campuses with the yearly meeting of the Exchange. . . .

Dec. 5 and 6 are the dates of the world premiere of Menotti's Violin Concerto, to be played by Efrem Zimbalist with the Philadelphia Orchestra under Ormandy; subsequent hearings will be given in New York, Dec. 9, and in Washington, D. C., March 31. . . .

The Eighth Symphony by Malipiero, subtitled Sinfonia dello Zodiaco, and the Fifth Symphony of Martinu were given their world premieres in Lausanne by the Orchestre de la Suisse-Romande. . . . Paul Hindemith has written a Sonata for contrabass and piano and a Trio for viola, tenor, saxophone and piano. . . .

The Kosciuszko Foundation announces its fourth annual contest, with two awards of $1,000 each, one to a pianist between 15 and 21 and another to a composer between 17 and 30. Preliminary and final auditions for pianists will be held for four days, beginning the first Monday in June, 1953. Composers must submit samples of works in larger forms only. Formal applications by both composers and pianists shall be filed not later than March 1, 1953. Information and application blanks may be had by writing to the Kosciuszko Foundation, 15 East 65th Street, New York 21. . . .

First performance of a new song cycle by Jacques de Menasce, Outrenuit, was scheduled to be given in Lausanne, Switzerland, on Oct. 22 by the composer and Hugues Cuenod, tenor. . . .

On Oct. 12 the Burliuk Gallery, New York, in connection with an exhibition of art works by Sacha Kolin, gave an invitation concert of music by Gerald Wisoff, American composer. . . . A second, revised edition of The Instruments of Music, by Robert Donington, secretary of the Dolmetsch Foundation in 1932-8 and editor of The Consort, a leading British authority, has been issued by Pitman Publishing Corp., N. Y. . . .

Menotti's Amelia Goes to the Ball and Weill's Down in the Valley were given by the Campagnie Lyrique de Paris at the Chateau de la Napoule near Cannes, France, in August, with Edmund Pendleton conducting and Sergei Radamsky as stage director. The series also included a Chopin recital by Nikita Magaloff, a program by Nathan Milstein, and an evening of Spirituals by the U. S. Army Negro Choir under J. E. Hodges.

A MS. score of Beethoven's Ninth Symphony is being exhibited in this country in connection with the release of Toscanini's recording of that work for RCA Victor. The score has been lent by the London Royal Philharmonic Society, and is one of several prepared by Becthoven between 1824 and 1826. The Royal Philharmonic paid the composer fifty pounds for the work. It was exhibited at the New York Public Library on Oct. 1, then for two weeks at the RCA Exhibition Hall in Rockefeller Center, and later at the Library of Congress in Washington.

The first performances anywhere of two cantatas by Schoenberg, The Lover's Wish, op. 27, No. 4, and The New Classicism, op. 28, No. 3 (both dating from 1926), will be given in a program of that composer's works by Evenings on the Roof, at West Hollywood Auditorium, Nov. 17. . . . The world premiere of a Rhapsody Concerto for viola and orchestra by Bohuslav Martinu is scheduled by the Cleveland Orchestra, with Jascha Veissi, soloist, under George Szell, on Feb. 19 and 21 next. . . .

Mortelmans, Composer, Passes

Lodevijk Mortelmans, 84, Belgian composer, died on June 24 last, according to advices from that country. He was born in Antwerp, studied at the Conservatories in that city and in Brussels. After 1902 he was professor of composition at the Antwerp school. He was known for his orchestral and other works.

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Adi Bernard Marks Fifth Year in U. S.

Adi Bernard in October marked her fifth year in the United States as concert pianist and teacher. Miss Bernard came here from Paris, where she was head of the Iturbi-Bernard Piano Academy, with 250 pupils, in addition to having annual concert appearances in European capitals. She turned to America because she and her mother wanted a new life, having lost the greater part of their family in World War II.

Arrived in New York, Miss Bernard, a realist, faced the fact that she must begin her career all over again. She started with a class of five beginners. Today, she has a flourishing studio of many pupils, ranging in age from children to grandmothers, and in development from neophytes to professionals, and is also a faculty member of the Y School of Music, YMHA. Of her original five students, Stephen Bernstein has played twice as soloist with the Y School Orchestra in Mozart and Beethoven Concertos, and broadcast three times over WNYC; Carolyn Panzer (14 years old) was heard over WNYC this fall; and Susie Gurfein, who is only 16, had a paid position as pianist-accompanist at New York State Camp this summer. Among Miss Bernard's pupils of concert calibre is Howard Weiss, who recently returned from a European tour and is to give a New York recital at Kaufmann Auditorium the end of February. Several teachers study with her, including Georgianna De Vito of Bayside, N. Y., who is also a vocal coach and accompanist.

In her half-decade in America, Miss Bernard has been heard extensively on the concert stage and over major networks. On March 22 of this season she will give her second Carnegie Hall recital in the Twilight Series.

Miss Bernard has a word of advice for newcomers to New York—"if you have real ability, the necessary educational background and a teaching vocation, then don't let stories of keen competition and other difficulties dismay you. In a city of 8,000,000 there is room for many, many good teachers."

As for combining concert and teaching careers, Miss Bernard, who has done this successfully here and abroad, says it is chiefly a matter of organization. "And, inspirationally, each activity stimulates the other. A teacher's artistic satisfaction is increased by the growth of the pupils' playing as much as the pupils' development is enriched by the teacher's playing."

93rd Worcester Festival Opens

WORCESTER, MASS.—The 93rd year of the Worcester Musical Festival was opened on Oct. 25 with a concert by the Philadelphia Orchestra, Eugene Ormandy conducting Brahms' Academic Overture, Hindemith's Mathis der Mahler Symphony (first festival hearing) and Stravinsky's Fire Bird Suite. Hilde Gueden, soprano of the Metropolitan Opera, was soloist in arias from Mozart's Zaida and Il Re Pastore, Korngold's Die Tote Stadt and Verdi's Rigoletto.

A report of the festival, extending until Oct. 28, with Boris Goldovsky as musical director, and including performances by the Festival Chorus and eight other soloists, will be published in the issue of Musical Courier for Nov. 15.

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Kama Conservatory has a working agreement with the Willard Matthews Concert Management of New York, as well as with several Mid-Western and Pacific Coast managers, whereby these organization will consider graduates for promotion.

Peabody Candlelight Series

BALTIMORE, MD.—The Candelight Series of chamber orchestra performances at the Peabody Conservatory opened successfully on Oct. 14 when Reginald Stewart, conducting the Little Orchestra of some 35 players, gave works by Bartok, Handel, Bach, Corelli and Ravel, and Bartok's Music for Strings, Percussion and Celeste. Martial Singher, French baritone, was soloist in a fine performance of Bach's cantata, Ich Habe Genug and the Ravel cycle, Don Quichotte. The remaining works were the Suite by Corelli for Strings and the Concerto Grosso, op. 6, No. 10, by Handel.

The orchestra, a most accomplished one, is composed of faculty members. Mr. Stewart conducted the delightful program with much authority.

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New York College of Music Marks Its Diamond Jubilee

EARLY HEADS OF NEW YORK COLLEGE OF MUSIC . . . The late Carl Hein giving a semi-annual examination to Michelina Gallo, pupil in intermediate grade at N. Y. College of Music; a bust of Wagner keeps watch, and the room contains a chair from Villa Wahnfried in Bayreuth made of buffalo horns, brought here by Mr. Hein. Inset, the late August Fraemcke.

ARVED KURTZ, violinist, president and director of the New York College of Music today.

By Yrsa Hein,
Vice-President, New York College of Music

The New York College of Music, oldest existing music school in the city, this year celebrates its 75th anniversary.

Looking back on New York City records of the College inaugural year, 1877, we find three music schools, all titled "Conservatories," already in existence. Of these, the German Conservatory of Music was merged in 1920 with the College of Music.

The year 1877 marked many innovations in New York, and indeed the nation's, musical history. It was in that year that Thomas A. Edison completed the original model of his phonograph, recording music engraved on a sheet of tinfoil. In New York, Leopold Damrosch introduced a series of concerts by a symphonic group which was shortly afterward organized into the New York Symphony Orchestra; the latter's concerts competed in the halls with the fully-established New York Philharmonic Orchestra under Theodore Thomas. That year, too, Maurice Strakosch's sensational "Telephone Concerts," in which music played in Philadelphia was heard in New York's Steinway Hall, drew astonished music-lovers. Dr. William Mason, John Knowles Paine, Dudley Buck, and a dozen names now largely forgotten, were leaders of American music, while European artists such as Patti, Essipoff, Anton Rubinstein, Von Bülow, Carreño, Joseffy and Wilhelmj delighted audiences in Steinway and Chickering halls.

Some Notable Associates

In 1878 the College of Music, with Herman Alexander as director, was incorporated under the laws of the State of New York; and in 1887 Alexander Lambert, the noted pianist, succeeded to the directorship of the school, whose concerts were given annually and semi-annually in Chickering Hall with the assistance of the Symphony Society orchestra. European musical celebrities were received by musicians of New York at many College receptions, such as those in the early 1900's for Felix Weingartner, when compositions by the conductor were introduced to the City by faculty members.

From 1904 to 1933 Carl Hein and August Fraemcke were joint directors of the College. Dr. Fraemcke's death in 1933 left Dr. Hein as sole director until his own demise in 1945. Since then Dr. Arved Kurtz, violinist and composer, brother of Efrem and Edmund Kurtz, has been director, and today president of the College also.

The College is now housed in a set of buildings remodeled for studios and concert halls of the most modern equipment at 114 East 85th Street. Its faculty of over sixty teachers represents a curriculum devoted to general musical training in all branches of music, from primary through graduate courses, professional and college as well; for daytime, evening, winter and summer sessions. A well-staffed academic department supplements the music courses; and workshops for opera singers, conductors, ensembles vocal and instrumental, function within the school's extensive activities.

Gebhard Pianists Heard

BROOKLINE, MASS.—Paul Knudson, pupil of Heinrich Gebhard, played two performances of the Mozart B flat major Piano Concerto under Arthur Fiedler last summer in the Esplanade Concerts in Boston. Earlier, Mr. Gebhard's pupil Ethel Hutchinson joined her teacher to play Loeffler's Pagan Poem in a two-piano arrangement. Helen Dane, another young pianist who studies with Mr. Gebhard, will give a recital in Jordan Hall, Boston, on Nov. 6. Mr. Gebhard has begun another season teaching a large private class and pupils at Boston University.

Mirovitch Artists Appear

Holda Novelo-Zepeda, artist-pupil of Alfred Mirovitch, appeared as soloist with the University Symphony Orchestra in Mexico City, playing the first performance of the Vasquez Concerto, under the baton of the composer, who is conductor of the orchestra. Mario Jazzetti will give a Town Hall recital on Dec. 7. Oland Gaston was presented in recital in Scranton, Pa., on Oct. 28.

Mr. Mirovitch opened his annual series of master classes on Oct. 26, to be held on alternate Sunday nights at his studio in Carnegie Hall, and is giving an extended Master Session at Hartt College in Hartford, Conn., six lectures under the title The Command of the Keyboard and six master classes, and he will also accept a few private advanced students.

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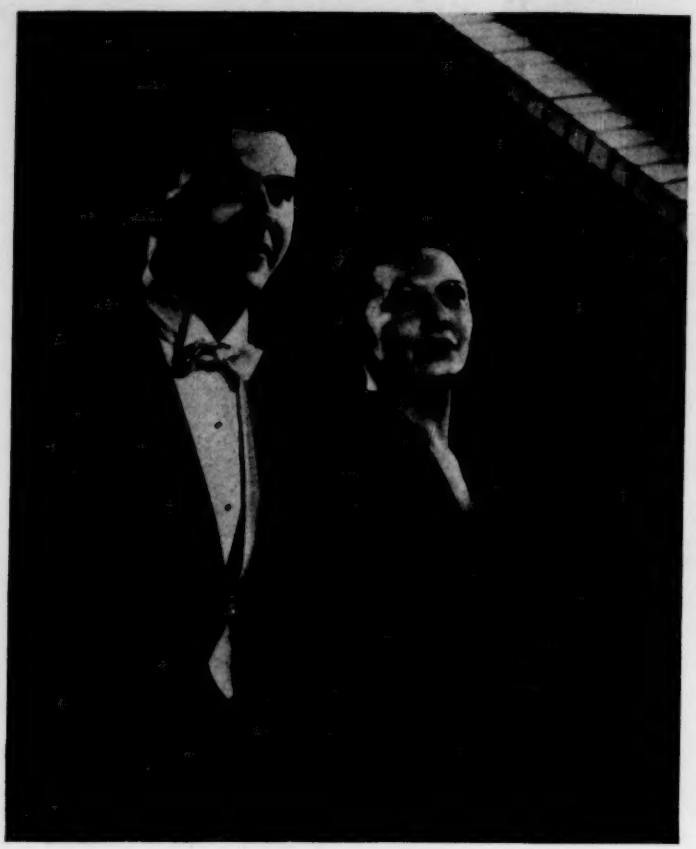
Schwartz Concert Trio (Radio station KCOL) and tours
Prof. Violin & Orch.: State College, Ft. Collins, Colo.

Southern California Oratorio Society
Frederick Davis, Conductor
934 Westchester Pl. Los Angeles 19, Calif.

Dr. HEINZ UNGER
CONDUCTOR
c/o TORONTO PHILHARMONIC ORCHESTRA
279 Yonge St., Toronto, Canada



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